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PLAY *Old-Time Country Fiddle*

Jerry Silverman




75 TRADITIONAL TUNES
Arranged with Words and Chords

Including

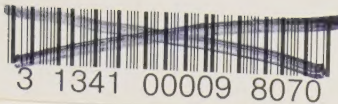
25 SQUARE DANCES
With Complete Calls and Instructions

Also for Guitar, Banjo, Piano, Bass, and More



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PLAY OLD-TIME COUNTRY FIDDLE

787.15 Silverman

Play old-time country fiddle

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Dewey Dowell, six times World Champion since 1924. *Photo by Diane DuVernet*

PLAY OLD-TIME COUNTRY FIDDLE



75 Traditional Fiddle Tunes
Arranged with Words & Chords

Including 25 Square Dances
with Complete Calls & Instructions

JERRY SILVERMAN

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That Good Old Razza Ma Taz
Jerry Silverman's Folk Guitar Method Book

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Contents

INTRODUCTION

Before You Begin Fiddlin', vii
Fiddlin' Around, ix

Section I **Fiddle Songs**

Maple Leaf Rag, 2	Nine Hundred Miles, 28
I'm Certainly Living a Ragtime Life, 4	Sail Away, Ladies, 30
Old Dan Tucker, 6	Cripple Creek, 32
Ida Red, 8	L'il Liza Jane, 34
Cumberland Gap, 10	Cindy, 36
Sourwood Mountain, 11	Black-Eyed Susie, 38
Fly Around My Blue-Eyed Gal, 12	Roll in My Sweet Baby's Arms, 42
Crawdad, 14	Boatman Dance, 44
Garryowen, 16	Old Joe Clark, 46
The Bully of the Town, 20	Sally Goodin, 48
Hop Up, My Ladies, 22	Mountain Dew, 50
Bile Them Cabbage Down, 24	Salty Dog, 52
Wildwood Flower, 26	

Section II **Square Dances**

All of the following have dances

<i>Square Dance Calls, 56</i>	Wait for the Wagon (Duck for the Oyster), 92
Turkey in the Straw (Figure of Eight), 57	Miss MacLeod's Reel (Turkey Wing), 94
Pop, Goes the Weasel, 60	The White Cockade (Song: John Hielandman. Dance: Push Her Away), 96
Arkansas Traveller (Kiss Her If You Dare), 63	Rig A Jig Jig (Grapevine Twist), 98
Buffalo Gals (Buffalo Boy), 66	Rakes of Mallow (Swing in the Hall), 100
Listen to the Mockingbird (Cut Off Six), 69	Billy Boy, 102
The Gal I Left Behind Me, 72	Kingdom Coming (Progressive Three Circle), 104
Camptown Races (Lefthand Lady Pass Under), 75	She'll Be Coming Round the Mountain, 106
Soldier's Joy (Chase the Rabbit), 78	Red River Valley, 108
Darling Nellie Gray, 81	Chicken Reel, 110
Polly Wolly Doodle (The Basket), 84	The Kerry Dance (Righthand Lady), 112
Captain Jinks, 88	The Spanish Cavalier (Honolulu Baby), 114
Oh, Them Golden Slippers (Uptown and Downtown), 90	The Son of a Gambolier (Rambling Wreck), 116

Section III **Fiddle Tunes**

Black Mountain Rag, 120
Flop-Eared Mule, 120
Rye Straw, 120
Lamplighter's Hornpipe, 121
Liverpool Hornpipe, 121
Fisher's Hornpipe, 122
Rustic Reel, 122
Speed-the-Plough, 123
Pigtown Fling, 123
Mountain Hornpipe, 124
Haste to the Wedding, 124
Ladies' Triumph, 125
St. Patrick's Day in the Morning, 125

The Tempest, 126
Rory O'More, 126
Hull's Victory, 127
Irish Washerwoman, 127
Fiddle Rag, 128
Money Musk, 129
Sailor's Hornpipe, 129
Ragtime Annie, 130
Wilson's Clog Dance, 130
Ned Kendall's Hornpipe, 131
Larry O'Gaff, 132
The Devil's Dream, 132

Introduction

BEFORE YOU BEGIN FIDDLIN'

Nobody ever reads introductions to books—especially fiddle books. But that never stops authors from writing them—even to fiddle books. So, on the outside chance that you would like to know just what it is that makes this fiddle book different from all other fiddle books, let me say briefly . . .

The folk and country fiddle is essentially a “social” instrument. Except for the occasional virtuoso solo contest performance it is more often than not heard in small groups along with the guitar and banjo. Although the fiddle generally carries the tune in these groups it does not always do so. The other members of the ensemble must also be capable of playing solo passages.

Further, since a great many fiddle tunes are also songs, it's to be expected that singing will play a great role in any group in which a fiddler might find himself.

And, of course, the fiddle is unexcelled at square dances where it can capture and convey to the dancers all the excitement and drive needed to get the couples whirling around and around the floor.

Now, you knew all this before, didn't you? Of course you did. But I started out to explain the point of view of this book. It has been my intention in this book to present the fiddle as a useful member of society. So a few all-important items not found in the general fiddle tune collection have been included herein.

First of all, the chords have been included for each and every tune. This will allow the accompanying instruments (guitar, banjo, piano, bass, etc.) to play right along with the fiddle from the start. Anyone who has ever played in such an ensemble will appreciate this at once.

Then, whenever a fiddle tune has lyrics, these have been included as well. The presentation of these tunes as *songs* in addition to their fiddle settings cannot fail to increase the utility of this collection.

Twenty-five of the tunes are also set out with complete calls and directions for the square dances associated with them. This is, perhaps, the most important innovation of this volume. With a little practice you and your friends can not only play and sing these songs, but organize your own square dances as well.



Photo by Diane DuVernet



Photo by Diane DuVernet

Now, a word about the fiddle arrangements themselves.

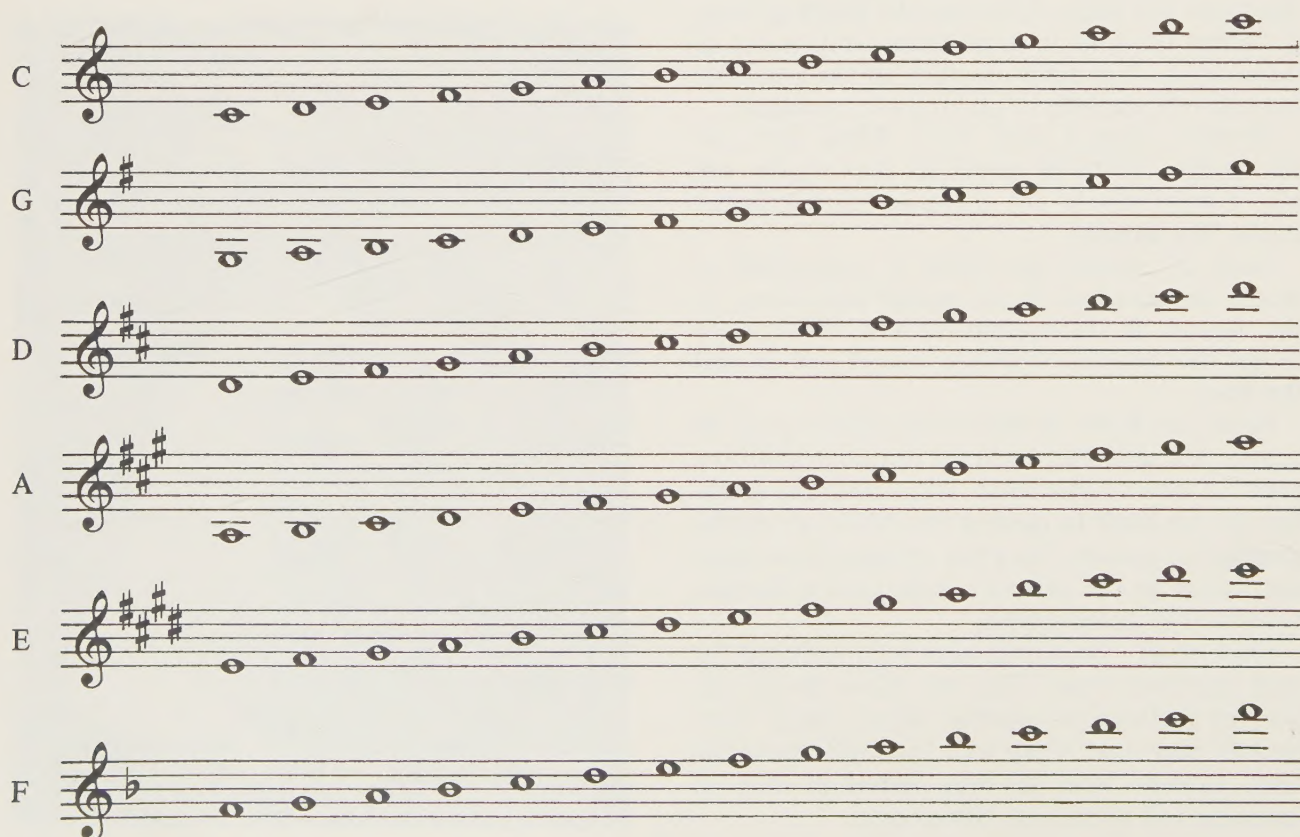
Anyone who already has some familiarity with the violin can play the fiddle. Like all “folk” instruments there is a great deal of do-it-yourself

in the fiddle. Fingerings, bowings and even the manner of holding the fiddle and the bow vary from fiddler to fiddler. Accordingly, indications as to fingering, bowing and phrasing have been held to a minimum in order to give the greatest latitude to individual interpretation. In this regard, I would like to express my appreciation and thanks to Grisha Czeresnia, violinist-fiddler, for his invaluable aid in the preparation of the manuscript. His tasteful addition of occasional fingering positions and bowing and phrasing indications should help the student over some of the more tricky passages.

The arrangements are presented in terms of the basic melody and one or two variations—some in different keys from the original. This was done to give the fiddler a changing perspective on the same tunes and also to prepare for the possibility that the vocalist might not be able to sing the song in the original key. Transposing is a very important part of the folk musician’s art.

As a further guide to transposing, here below is a comparative chart of the corresponding notes in the six major keys used in this book. They are presented here in a two-octave span but they all may be extended upward and downward (with the exception of G major) as needed. You might like to practice these scales for awhile as a warm-up before you launch into the tunes themselves.

Enough said. Now it’s up to you. Rosin your bow and away we go.



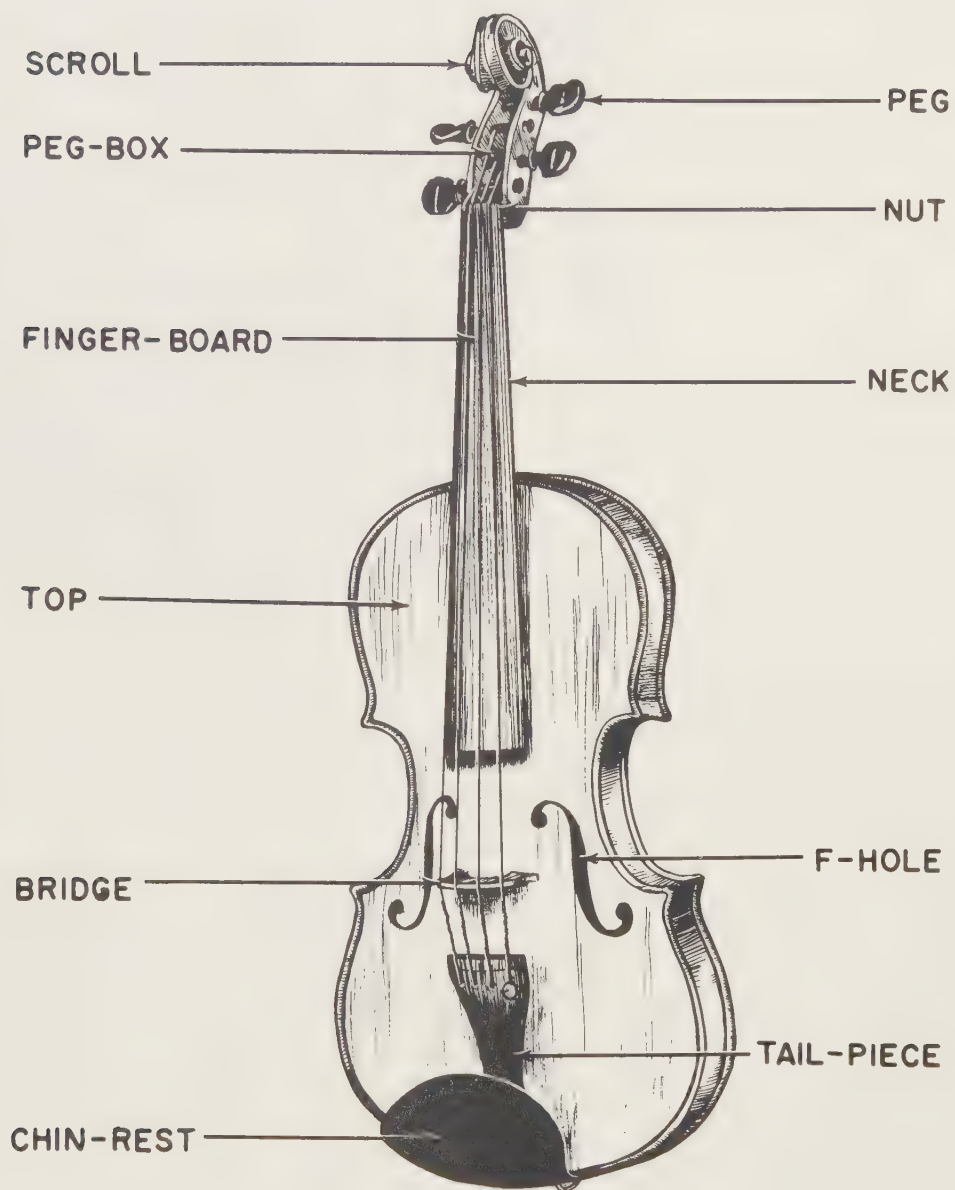


FIDDLIN' AROUND

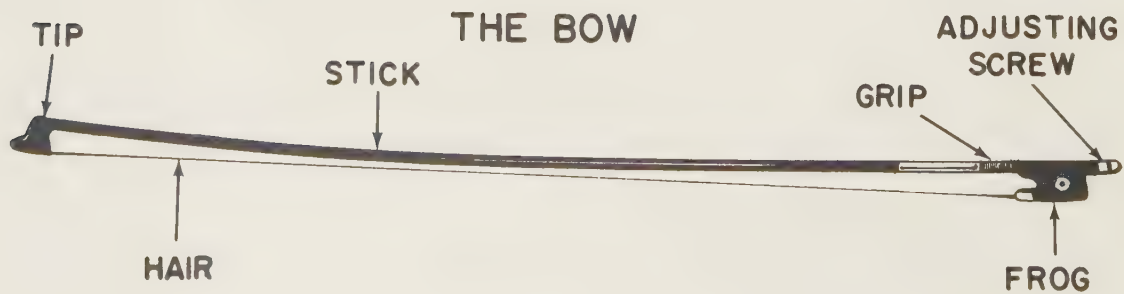
Once you decide to get into fiddlin' in a big way, you may well want to join one of the many regional clubs or the American Old Time Fiddlers Association which is dedicated to "preserving and promoting the art and skill of old time fiddling and its related arts and skills." You'll probably want to subscribe, too, to that organization's *American Fiddlers News*, put out by DeLores "Fiddling De" DeRyke at 6141 Morrill Avenue, Lincoln, Nebraska 68507. She also publishes more than a dozen other periodicals you'll want to check out—*General Fiddlers News*, *Nebraska Fiddlers News*, *American Old Time Fiddlers News*, *Appalachian and Southeast U. S. Fiddlers News*, *The Fiddling-Violinist News*, *French-Canadian & Cajun Fiddler's News*, *Ethnic & Nationalistic Fiddlers News*, *Bluegrass Fiddlers News*, *Country/Western Hoedown Fiddlers News*, *New Fiddling Styles of the '70s News*, *Notes From Fiddling De*, and *Exchanges*. Ms. DeRyke is finishing up her own book, *The Complete Book of Old Time Fiddling*; look for it when it appears.

There are more than a hundred major down-home music contests and festivals in the U. S. every year. Whether you want to play or just listen, it's worth the effort to search them out. Here's where you'll find a few: Renfro Valley and Ashland, Kentucky; Craftsbury Common, Vermont; Union Grove, North Carolina; Lavonia, Georgia; Mountain View, Arkansas; Athens, Alabama; Weiser, Idaho; and Bean Blossum and Daviess County, Indiana. Thousands upon thousands of people from all over the country turn up at these events. It's best to check with local chambers of commerce or state tourism departments to get the correct dates. Beginners are encouraged, no one is mocked, so y'all come.

THE PARTS OF THE VIOLIN



THE BOW



Section I
Fiddle Songs



Maple Leaf Rag

(song and fiddle)

Words by SYDNEY BROWN

Music by SCOTT JOPLIN

Sing an 8ve lower

Not too fast

4

A A# dim E7

I come from old Vir - gin - ny, from the coun - ty Ac - o - mac, I

A A# dim E7

have no wealth to speak of 'cept the clothes up - on my back. I can

F7 E7 F7 E7

do the coun - try hoe - down, I can buck and wing to show down, And

Am Am (G bass) Am (F# bass) A

while I'm in the no - tion, just step back and watch my mo - tion. Oh,___

Chorus A dim

go 'way man, I can hyp - no - tize this na - tion, I can

F7 A B7 E7 A

shake the earth's foun - da - tion with the Ma - ple Leaf Rag. Oh,___

A dim A

go 'way man, just hold your breath a min - ute, For there's

F7 A

not a stunt that's in it with the Ma - ple Leaf Rag. I

1. 2. B7 E7 A 3. B7 E7 A

Ma - ple Leaf Rag.

E7 A
 E7 A
 E7 A
 F# Bm B7 E7 A
 D A
 E7 A
 D A
 D F7 A B7 E7 A E+7 A

I dropped into the swellest ball,
 The great exclusive *it*,
 But my face was dead against me
 And my trousers didn't fit.
 But when Maple Leaf was started
 My timidity departed.
 I lost my trepidation,
 You could taste the admiration. *Chorus*

The men were struck with jealousy,
 The razors 'gan to flash.
 But the ladies gathered round me
 For I'd surely made a mash.
 Then the finest belle she sent a boy
 To call a coach and four.
 We rode around a season,
 Till we both were lost to reason. *Chorus*

I'm Certainly Living a Ragtime Life

(song)

By GENE JEFFERSON
and ROBERT S. ROBERTS

Verse

Em B7 Em

Got more trou - ble than I can stand, — Ev - er since rag - time has struck the land. —

Am Cm G B7 Em A7 D7 B7

Nev - er saw the like in all my days, — Ev - 'ry - bod - y's got the rag - time craze. —

Em B7 Em

Stood it just — as long as I could, — At last I got it and I got it good; —

Am Cm G B7 Em A7 D7 G

First I did - n't want rag - ged time, — But now I'm right — in line.

Chorus

tacet E7 A7 D7

I got a rag - time dog — and a rag - time cat, — A rag - time pi - an - o in my

G G dim. D7

rag - time flat — Wear rag - time clothes from hat to shoes, — I read a pa - per called the

G E7 A7

"Rag - time News." — Got rag - time hab - its and I talk that way. —

D7 G G7 C C#dim

I sleep in rag - time and rag all day. — Got rag - time troub - les with my

G E+7 A7 D7 G

rag - time wife. — I'm cer - tain - ly liv - ing a rag - time life. —

Big prayer meeting last Sunday morn,
Hymns were in ragtime as sure's you're born.
Syncopation in every song,
Clocks and watches all running wrong.

Cakewalk music fills the air,
You can't escape it cause it's everywhere.
Once I didn't belong, you see,
But now you can't lose me. *Chorus*

I'm Certainly Living a Ragtime Life

(fiddle)

The musical score is written for a fiddle in G major. It consists of nine staves of music. The chords and techniques indicated are as follows:

- Staff 1: Em (2), B7 (3), Em.
- Staff 2: Am (2 1), Cm (3 2), G (3 2), B7 (2 3), Em (1 3), A7, D7, B7.
- Staff 3: Em, B7, Em (2 2 2 4).
- Staff 4: Am (2 1), Cm (3 2), G (3 2), B7 (2 3), Em (1 3), A7, D7, G.
- Staff 5: tacet, E7 (2 1), A7 (3 1), D7 (2 1), D7.
- Staff 6: G, D7.
- Staff 7: G, E7, A7.
- Staff 8: D7 (2 1), G (3 2), G7, C, C# dim.
- Staff 9: G (2 1), E+7, A7 (2 1), D7 (2 1), G.

Old Dan Tucker

(song)

Verse

D



Went to town the oth - er night, To hear a noise and

A7

D



see a fight. All the peo - ple were a - run - nin' a - round, Cry - in'

Chorus

A7

D

D

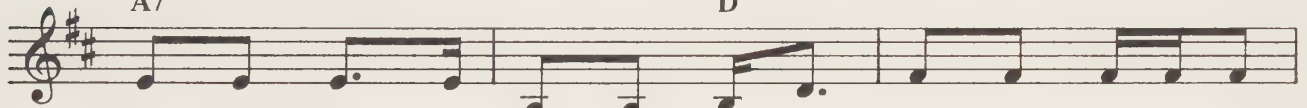
G



"Old Dan Tuck - er's come to town!" Get out the way, Old Dan Tuck - er,

A7

D



You're too late to come for sup - per. Sup - per's ov - er and

G

A7

D



din - ner's cook - in', And Old Dan Tuck - er's just a - stand - in' there look - in'.

Old Dan Tucker's a fine old man,
Washed his face in a frying pan.
Combed his hair with a wagon wheel,
And died with a toothache in his heel. *Chorus*

Old Dan Tucker come to town,
Riding a billygoat, leading a hound.
Hound barked and the billygoat jumped—
Threw old Dan right straddle of a stump. *Chorus*

Old Dan Tucker clumb a tree,
His Lord and Master for to see.
The limb, it broke and Dan got a fall,
Never got to see his Lord at all. *Chorus*

Old Dan Tucker, he got drunk,
Fell in the fire and kicked up a chunk.
Red-hot coal got in his shoe,
Lord godamighty, how the ashes flew! *Chorus*

Old Dan Tucker come to town,
Swinging the ladies round and round.
First to the right and then to the left,
And then to the one that you love best. *Chorus*

Old Dan Tucker

(fiddle)

D

A7

D

A7

D

G

A7

1.

D

2.

D

Old Dan Tucker

(fiddle variation in the key of A)

A

E7

A

E7

A

D

E7

A

Ida Red

(song)

Verse

D A7 D

I - da Red, I - da Green, Pur - ti - est gal I ev - er seen.

Chorus

A7 D

I - da Red, I - da Red, I'm just cra - zy 'bout I - da Red.

Ida Red lives in town,
Weighs three hundred and forty pounds. *Chorus*

Ida Red, Ida Blue,
Ida bit a hoe cake half in two. *Chorus*

If I'd a-listened to what Ida said,
I'd a-been sleeping in Ida's bed. *Chorus*

Ida Red

(fiddle)

D A7 D

A7 D

Ida Red

(fiddle variation in the key of G)

G D7 G

D7 G

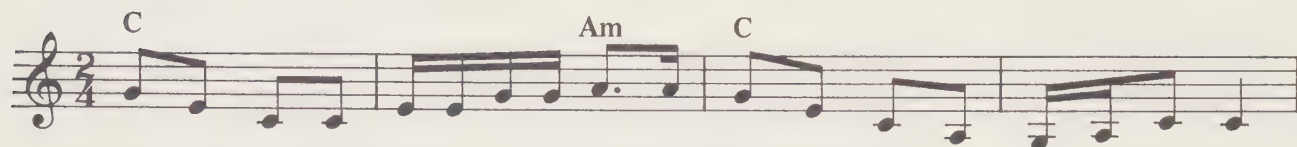
Ida Red

(fiddle variation in the key of A)

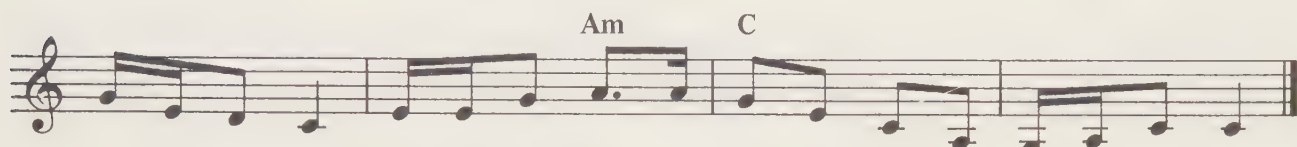


Cumberland Gap

(song)



Lay down boys and take a lit-tle nap, We're all goin' down to Cum-ber-land Gap.



Cum-ber-land Gap, Cum-ber-land Gap, We're all goin' down to Cum-ber-land Gap.

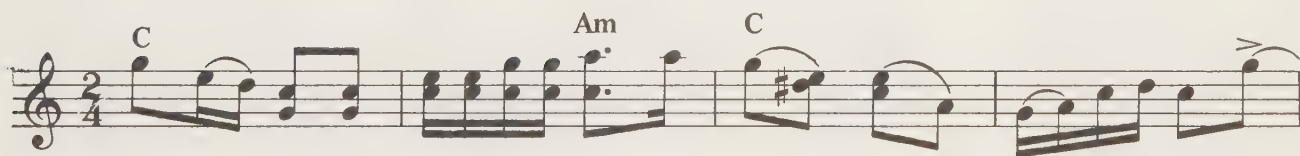
Me and my wife and my wife's pap,
We all live down to Cumberland Gap.
Cumberland Gap, Cumberland Gap,
We all live down to Cumberland Gap.

I got a gal in Cumberland Gap,
She's got a baby calls me pap!
Cumberland Gap, Cumberland Gap,
We all live down to Cumberland Gap.

Cumberland Gap it ain't very fur,
It's just three miles from Middlesboro.
Cumberland Gap, Cumberland Gap,
We're all goin down to Cumberland Gap.

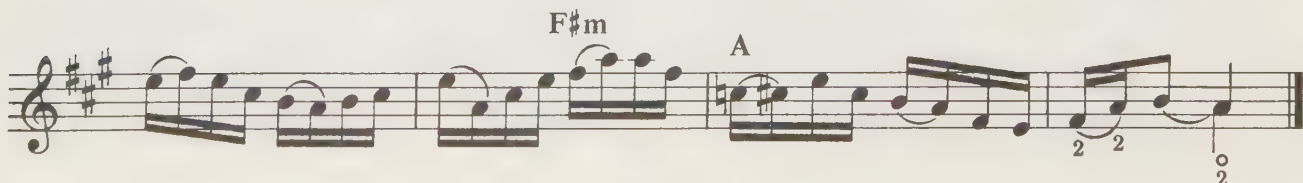
Cumberland Gap

(fiddle)



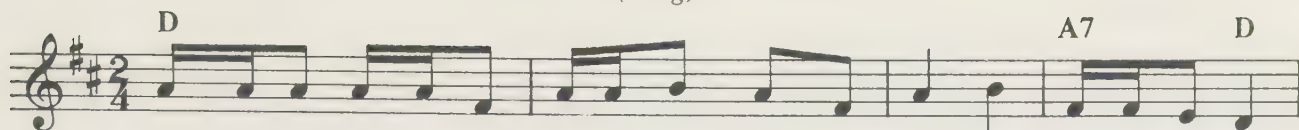
Cumberland Gap

(fiddle variation in the key of A)



Sourwood Mountain

(song)



My true love's a blue-eyed daisy,
Hey ho, diddle um day.
She won't come and I'm too lazy,
Hey ho, diddle um day.

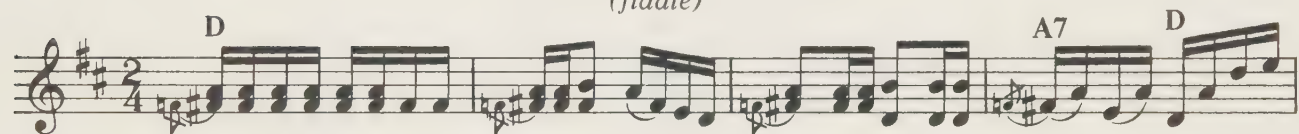
My true love lives at the end of the holler,
Hey ho, diddle um day.
She won't come and I won't foller,
Hey ho, diddle um day.

My true love's a blue-eyed daisy,
Hey ho, diddle um day.
If I don't get her, I'll go crazy,
Hey ho, diddle um day.

Ducks in the pond and geese in the ocean,
Hey ho, diddle um day.
Devil's in the women if they take a notion,
Hey ho, diddle um day.

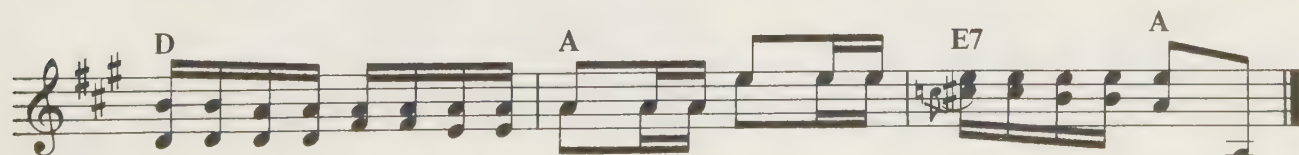
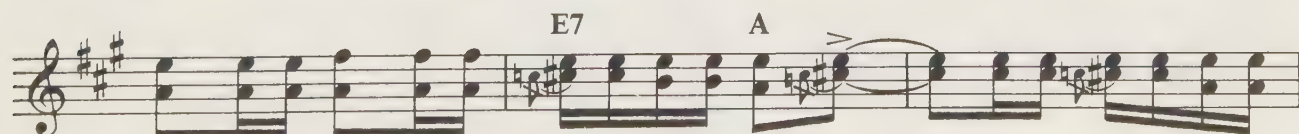
Sourwood Mountain

(fiddle)



Sourwood Mountain

(fiddle variation in the key of A)



Fly Around My Blue-Eyed Gal

(song)

Chorus



Fly a - round my blue - eyed gal, Fly a - round my dais - y.

Fly a - round my blue - eyed gal, You al - most drove me cra - zy.

Once I had a fortune,
I laid it in a trunk.
Lost it all a-gambling
One night when I got drunk. *Chorus*

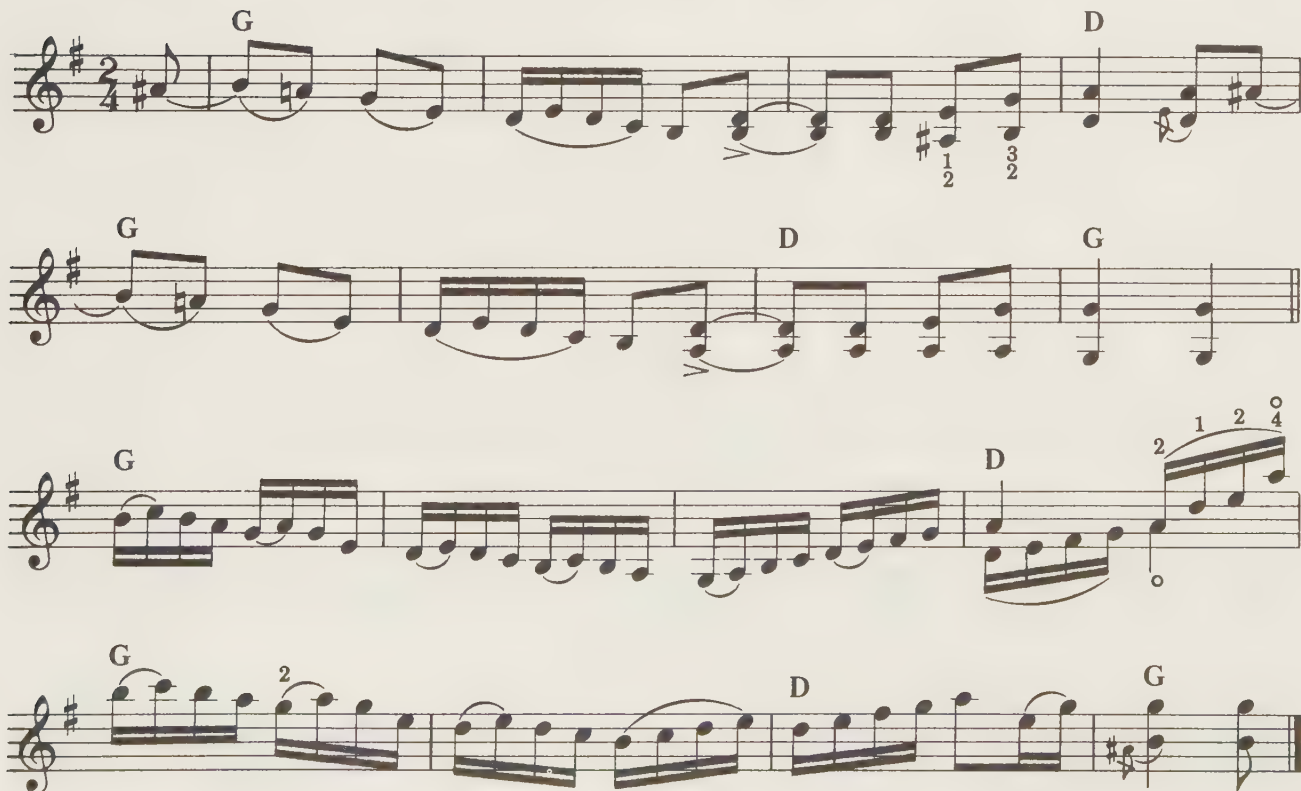
It's every day and Sunday too,
It seems so dark and hazy.
Thinkin 'bout my blue-eyed gal,
She's done run me crazy. *Chorus*

If I had no horse at all,
I'd be found a-crawlin
Up and down this rocky road,
A-lookin for my darlin. *Chorus*

Went up on the mountain top
To give my horn a blow.
Thought I heard somebody say,
"Yonder comes my beau." *Chorus*

Fly Around My Blue-Eyed Gal

(fiddle)



Fly Around My Blue-Eyed Gal

(fiddle variation in the key of A)



Crawdad

(song)

D

You get a line and I'll get a pole, hon - ey.

A7

You get a line and I'll get a pole, babe.

D G D

You get a line and I'll get a pole and we'll go fish-in' by the craw-dad hole.

A7 D

Hon - ey, su - gar ba by, mine.

Get up old man, you slept too late, honey.
 Get up old man, you slept too late, babe.
 Get up, old man, you slept too late—
 Last piece of crawdad's on your plate.
 Honey, sugar baby, mine.

Get up old woman, you slept too late, honey.
 Get up old woman, you slept too late, babe.
 Get up, old woman, you slept too late—
 Crawdad man's done passed your gate.
 Honey, sugar baby, mine.

Along come a man with a sack on his back, honey.
 Along come a man with a sack on his back, babe.
 Along come a man with a sack on his back—
 Packin all the crawdads he can pack.
 Honey, sugar baby, mine.

What you gonna do when the lake goes dry, honey?
 What you gonna do when the lake goes dry, babe?
 What you gonna do when the lake goes dry—
 Sit on the bank and watch the crawdads die?
 Honey, sugar baby, mine.

Crawdad

(fiddle)

4/4

D

V

4

3

4

A7

D

G

1

2

2

2

2

4

1

D

A7

D

3

3

2

2

Crawdad

(fiddle variation)

4/4

D

A7

G

D

1

2

2

2

2

2

1

2

A7

D

1

2

1

2

1

2

2

Garryowen

(song and fiddle)

Verse

C Am C

Let_ Bac - chus' sons_ be not_ dis - mayed, But_ join_ with me_ each

G C Em

jo - vi - al blade. Come booze_ and sing_ and lend_ your aid, To

C G Chorus V C

help_ me with_ the cho - rus. In - stead of spa we'll

F

drink down ale, And_ pay the reck' - ning on the nail, No

C E7 Am Em C G7 C

man for debt shall go to jail From Gar - ry - o - wen in glo - ry.

We are the boys that take delight in
Smashing the Limerick lights when lighting.
Through all the streets like sporters fighting
And tearing all before us. *Chorus*

We'll break the windows, we'll break the doors,
The watch knock down by threes and fours.
Then let the doctors work their cures
And tinker up our bruises. *Chorus*

We'll beat the bailiffs out of fun,
We'll make the mayors and sheriffs run;
We are the boys no man dares dun
If he regards a whole skin. *Chorus*

Our hearts so stout have got us fame,
For soon tis known from whence we came.
Where're we go they dread the name
Of Garryowen in glory. *Chorus*

Garryowen

(fiddle variation in the key of G)

Chords: G, Em, G, D, G, Bm, G, D, G, C, G, B7, Em, Bm, G, D7, G.

Techniques: V (Violin), 2 (Second position), 3 (Third position).

Garryowen

(fiddle variation in the key of A)

Chords: A, F#m, A, E, A, C#m, A, E, A, D, A, C#7, F#m, C#m, A, E7, A.

Techniques: 2 (Second position), 3 (Third position).



Photo by Peter Miller (courtesy of Arkansas Dept. of Parks and Tourism)

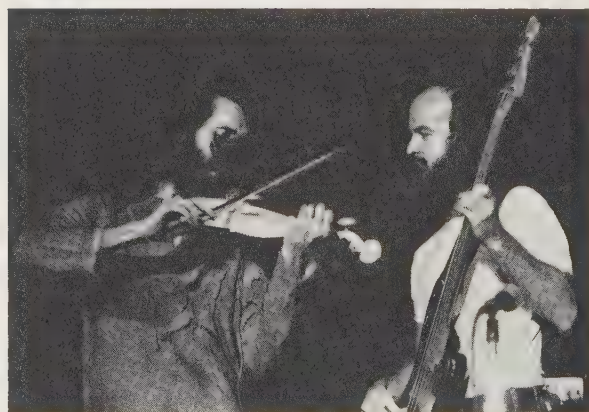
Dewey Dowell and Maggie Weshner.
Photo by Diane DuVernet



Fate Morrison. (Courtesy of Arkansas Dept. of Parks and Tourism)



John McEwen and Les Thompson of the Nitty Gritty Dirt Band. *Photo by Diane DuVernet*



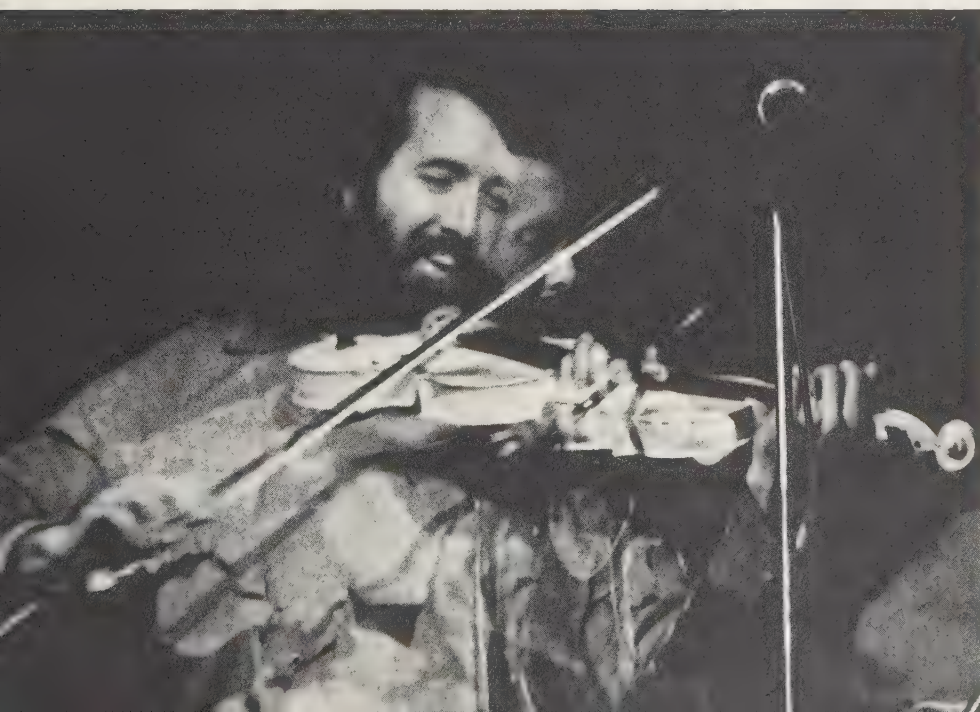


Bill Summers. *Photo by Diane DuVernet*

Dewey Dowell at Union Grove.
Photo by Diane DuVernet



John McEwen. *Photo by Diane DuVernet*

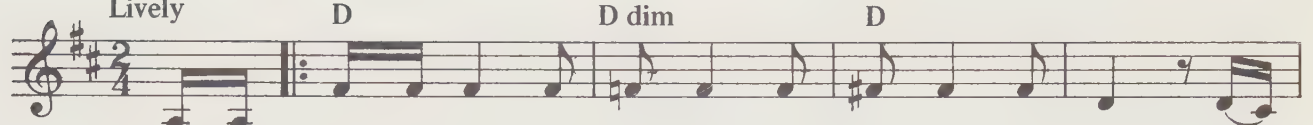


The Bully of the Town

(song)


By CHARLES E. TREVATHAN

Lively **D** **D dim** **D**



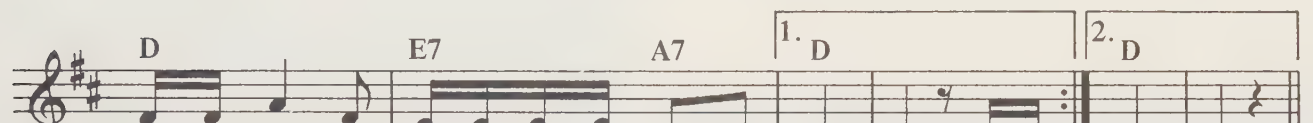
Have you heard a-bout the bul-ly that's just come to town, He's-
Ten-nes-see ram-bler and I don't al-low No-

G **B7** **Em** **B7** **Em**



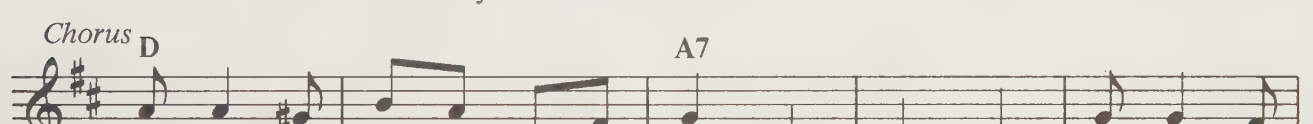
round a-mong the poor folks, And a-lay-in' their bo-dies down. I'm a-
red-eyed riv-er roust 'bout With me to make a row. I'm a-

D **E7** **A7** 1. **D** 2. **D**



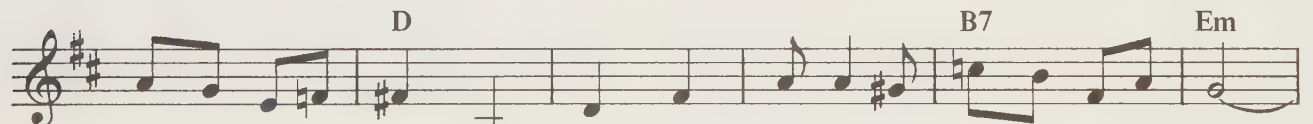
look-in' for that bul-ly and he must be found. I'm a bow.
look-in' for that bul-ly and I'll make him

Chorus **D** **A7**



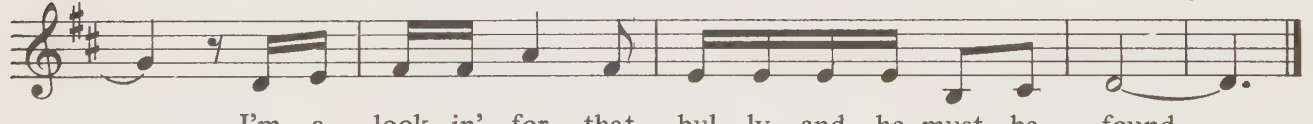
When I a-walk that lev-ee round, round, round, round, When I

D **B7** **Em**



walk that lev-ee round, round, round, round. When I a-walk that lev-eee round,

Gm6 **D** **E7** **A7** **D** **Gm6** **D**



I'm a-look-in' for that bul-ly and he must be found.

I'm going down the street with my ax in my hand,
I'm looking for that bully and I'll sweep him off this land,
I'm a-looking for that bully and he must be found.
I'll take along my razor, I'm going to carve him deep,
And when I see that bully, I'll lay him down to sleep,
I'm looking for that bully and he must be found. *Chorus*

I went to a wingin' down at Parson Jones,
Took along my trusty blade to carve that fella's bones,
Just a-looking for that bully, hear his groans.
I walked in the front door, the men were prancing high,
For that levee fella I skinned my foxy eye,
Just a-looking for that bully but he wasn't nigh. *Chorus*

I asked Miss Pansy Blossom if she would wing a reel,
 She says, "Law, Mr. Johnsing, how high you make me feel."
 Then you ought to see me shake my sugar heel.

I rose up like a black cloud and took a look around,
 There was that new bully standing on the ground.
 I've been looking for you, fella, and I've got you found. *Chorus*

When I got through with bully, a doctor and a nurse
 Weren't no good to that man, so they put him in a hearse,
 A cyclone couldn't have tore him up much worse.
 You don't hear 'bout that fella that treated folks so free,
 Go down upon the levee and his face you'll never see.
 There's only one boss bully and that one is me. *Chorus*

When you see me coming, hoist your windows high,
 When you see me going, hang your heads and cry,
 I'm a-looking for that bully and he must die.
 My madness is a-rising and I'm not going to get left,
 I'm getting so bad that I'm askeered of myself.
 I was looking for that bully, now he's on the shelf. *Chorus*

The Bully of the Town

(fiddle)

Lively

Chords indicated above the staff: D, Ddim, D, G, B7, Em, B7, Em, D, E7, A7, D, A7, D, B7, Em, Gm6, D, E7, A7, D, Gm6, D.

Hop Up, My Ladies

(song)

Verse

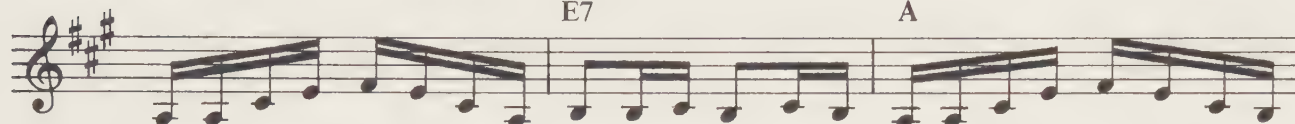
A



Did you ev - er go to meet - in', Un - cle Joe, Un - cle Joe? Did you

E7

A



ev - er go to meet-in', Un-cle Joe, Un-cle Joe? Did you ev - er go to meet-in', Un-cle

D

E7

A



Joe, Un - cle Joe? Don't mind the weath - er when the wind don't blow.

Chorus

A

B7

E7



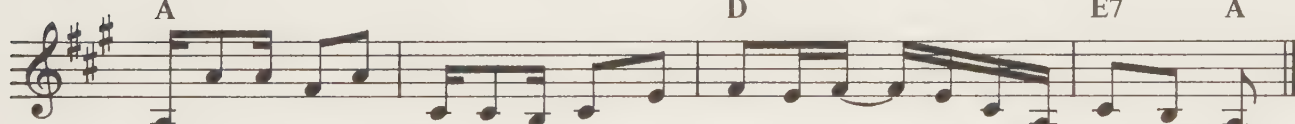
Hop up, my la - dies, three in a row, Hop up my la - dies, three in a row.

A

D

E7

A



Hop up, my la - dies, three in a row. Don't mind the weath - er so the wind don't blow.

Will your horse carry double, Uncle Joe, Uncle Joe? (*three times*)

Don't mind the weather when the wind don't blow. *Chorus*

Is your horse a single footer, Uncle Joe, Uncle Joe? (*three times*)

Don't mind the weather when the wind don't blow. *Chorus*

Would you rather ride a pacer, Uncle Joe, Uncle Joe? (*three times*)

Don't mind the weather when the wind don't blow. *Chorus*

Hop Up, My Ladies

(fiddle)

Four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: A (first measure), E7 (second measure), A (third measure), D (fourth measure), E7 (fifth measure), A (sixth measure), B7 (seventh measure), E7 (eighth measure), A (ninth measure), D (tenth measure), E7 (eleventh measure), and A (twelfth measure). Some measures contain triplets, indicated by a '3' over a bracket.

Hop Up, My Ladies

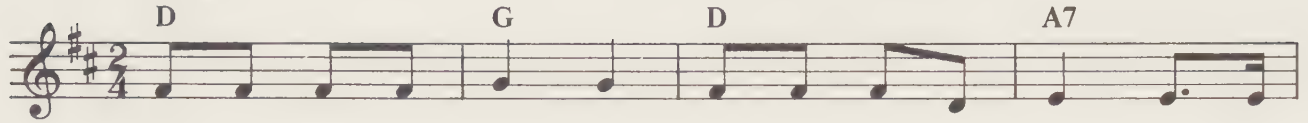
(fiddle variation)

Four staves of music in G major (one sharp) and 2/4 time. This variation includes fingerings and bowings. The first staff has a treble clef and a key signature of one sharp. Chord symbols are placed above the staff: A (first measure), E7 (second measure), D (third measure), E7 (fourth measure), A (fifth measure), B7 (sixth measure), E7 (seventh measure), and A (eighth measure). Fingerings are indicated by numbers 1, 2, 3, and 4. Bowings are indicated by slanted lines above the notes. Some measures contain triplets, indicated by a '3' over a bracket.

Bile Them Cabbage Down

(song)

Chorus



Bile them cab - bage down, down, Turn them hoe - cakes round, round. The



on - ly song that I could sing was bile them cab - bage down.

Verse



Took my gal to the black-smith shop, To have her mouth made small. She



turned a - round a time or two, And swal - lowed shop and all.

To Chorus

Chorus

Possum in a 'simmon tree,
Raccoon on the ground.
Raccoon says, "You son-of-a-gun,
Shake some 'simmons down."

Chorus

Someone stole my old coon dog,
Wish they'd bring him back.
He chased the big hogs through the fence,
And the little ones through the crack.

Chorus

Once I had an old gray mule,
His name was Simon Slick.
He'd roll his eyes and back his ears,
And how that mule would kick.

Chorus

How that mule would kick!
He kicked with his dying breath.
He shoved his hind feet down his throat
And kicked himself to death.

Bile Them Cabbage Down

(fiddle)

Musical score for "Bile Them Cabbage Down" (fiddle) in D major, 2/4 time. The score consists of four staves. The first staff contains measures 1-4 with chords D, G, D, and A7. The second staff contains measures 5-8 with chords D, G, D, and A7, ending with a double bar line and the word "Fine". The third staff contains measures 9-12 with chords D and A7. The fourth staff contains measures 13-16 with chords D, G, D, and A7, ending with a double bar line and the instruction "D.C. al Fine".

Bile Them Cabbage Down

(fiddle variation)

Musical score for "Bile Them Cabbage Down" (fiddle variation) in D major, 2/4 time. The score consists of four staves. The first staff contains measures 1-4 with chords D, G, D, and A7, featuring triplets in measures 1 and 4. The second staff contains measures 5-8 with chords D, G, D, and A7, ending with a double bar line and the word "Fine". The third staff contains measures 9-12 with chords D and A7. The fourth staff contains measures 13-16 with chords D, G, D, and A7, ending with a double bar line and the instruction "D.C. al Fine".

Wildwood Flower

(song)

I will twine and will ming - le my ra - ven black hair With the
ros - es so red and the lil - ies so fair. The myr - tle so green, of an
em - er - ald hue, The pale em - an - i - ta and is - lip so blue.

Oh, he promised to love me, he promised to love
And to cherish me over all others above.
I woke from my dream and my idol was clay,
My passion for loving had vanished away.

Oh, he taught me to love him, he called me his flower,
A blossom to cheer him through life's weary hour.
But now he is gone and left me alone,
The wild flowers to weep and the wild birds to mourn.

I'll dance and I'll sing and my heart shall be gay,
I'll charm every heart in the crowd I survey.
Though my heart now is breaking, he never shall know
How his name makes me tremble, my pale cheeks to glow.

I'll dance and I'll sing and my heart shall be gay,
I'll banish this weeping, drive troubles away.
I'll live yet to see him regret this dark hour,
When he won and neglected his frail wildwood flower.

Wildwood Flower

(fiddle)

Three staves of musical notation for the fiddle tune 'Wildwood Flower' in G major, 2/4 time. The first staff contains measures 1-4 with chords G, D7, and G. The second staff contains measures 5-8 with chords D7 and G. The third staff contains measures 9-12 with chords C, G, D7, and G. The melody is written in treble clef with a key signature of one sharp (F#).

Wildwood Flower

(fiddle variation in the key of A)

Four staves of musical notation for a fiddle variation of 'Wildwood Flower' in the key of A major, 2/4 time. The first staff contains measures 1-4 with chords A and E7. The second staff contains measures 5-8 with chords A and E7. The third staff contains measures 9-12 with chords A, D, and A, including triplets in measures 10 and 11. The fourth staff contains measures 13-16 with chords E7 and A. The melody is written in treble clef with a key signature of two sharps (F# and C#).

Nine Hundred Miles

(song)

Verse

Am

I'm a - rid - ing on this train, I've got tears in my eyes,

Tryin' to read a let - ter from my home. — If this train runs me

G

right, I'll be home Sat - ur - day night, 'Cause I'm nine hun - dred miles from_ my

Am *Chorus* *E7*

home. — And I hate to hear that lone - some whis - tle

Am *E7* *Am*

blow. — It's that long lone - some train a - whis - tl - in' down. —

Well, this train I ride on is a hundred coaches long,
You can hear the whistle blow a hundred miles.
And the lonesome whistle call is the mournfullest of all,
Cause it's nine hundred miles from my home. *Chorus*

Well, I'll pawn you my watch and I'll pawn you my chain,
Pawn you my gold diamond ring.
Cause if this train runs me right I'll be home Saturday night,
Cause I'm nine hundred miles from my home. *Chorus*

If my woman says so, I'll railroad no more,
I'll side-tracker this wheeler and go home.
If this train runs me right, I'll be home Saturday night,
Cause I'm nine hundred miles from my home. *Chorus*

Nine Hundred Miles

(fiddle)

First system: Treble clef, 2/4 time. Starts with a 'V' (bow) and an 'Am' chord. The melody consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and a triplet. A double bar line is present.

Second system: Continues the melody with a triplet and a '3' (trill) marking. A double bar line is present.

Third system: Continues the melody with an 'Am' chord and an 'E7' chord. A double bar line is present.

Fourth system: Continues the melody with an 'Am' chord. The system ends with a first ending (1.) and a second ending (2.) marked with repeat signs.

Nine Hundred Miles

(fiddle variation)

First system: Treble clef, 2/4 time. Starts with an 'Am' chord. The melody features triplets and eighth notes. A double bar line is present.

Second system: Continues the melody with a triplet and a '3' (trill) marking. A double bar line is present.

Third system: Continues the melody with a triplet and a '3' (trill) marking. A double bar line is present.

Fourth system: Continues the melody with a 'G' chord and an 'Am' chord. A double bar line is present.

Fifth system: Continues the melody with an 'E7' chord and an 'Am' chord. The system ends with a first ending (1.) and a second ending (2.) marked with repeat signs.

Sail Away, Ladies

(song)

Verse

C G7 C G7 C

If ev - er I get my new house done, Sail a - way, la - dies, sail a - way, I'll

G7 C G7 C

give my old one to my son, Sail a - way, la - dies, sail a - way.

Chorus

C F C

Don't she rock 'em, die - di - o, don't she rock 'em, die - di - o,

G7 C

Don't she rock_ 'em, die - di - o, don't she rock 'em, die - di - o.

Children, don't you grieve and cry,
Sail away, ladies, sail away.
You're gonna be angels by and by,
Sail away, ladies, sail away. *Chorus*

Come along, girls, and go with me,
Sail away, ladies, sail away.
We'll go back to Tennessee,
Sail away, ladies, sail away. *Chorus*

I got a letter from Shiloh town,
Sail away, ladies, sail away.
Big Saint Louie is a-burning down,
Sail away, ladies, sail away. *Chorus*

I chew my tobacco and I spit my juice,
Sail away, ladies, sail away.
I love my own daughter but it ain't no use,
Sail away, ladies, sail away. *Chorus*

Sail Away, Ladies

(fiddle)

V C G7 C G7 C

G7 C G7 C

Two staves of musical notation. The first staff features a triplet of eighth notes, a chord F, another triplet, and a chord C. The second staff continues with a triplet, a chord G7, and a final chord C.

Sail Away, Ladies

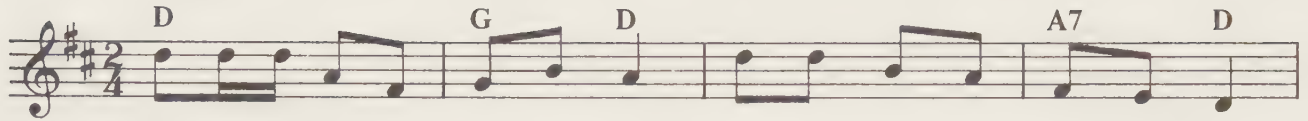
(fiddle variation in the key of A)

Five staves of musical notation for the fiddle variation 'Sail Away, Ladies'. The piece is in 2/4 time and the key of A major. The first staff is labeled 'Intro.' and contains a triplet. The subsequent staves feature various chords (A, E7, D) and techniques (trills, slurs, accents). The notation includes many slurs, accents, and fingerings (e.g., 1, 2, 3, 2, 1).

Cripple Creek

(song)

Verse



I got a gal and she loves me, She's as sweet as sweet can be.



She's got eyes of ba - by blue, Makes my gun shoot straight and true.

Chorus



Goin' down Crip-ple Creek, Goin' in a run, Goin' down Crip-ple Creek to have some fun.

I got a beau and he loves me,
He's as sweet as sweet can be.
He's got eyes of darkest brown,
Makes my heart jump all around. *Chorus*

Goin down to Cripple Creek fast as I can go,
Goin down to Cripple Creek, don't be slow.
Raise my britches above my knees,
Wade in Cripple Creek if I please. *Chorus*

Cripple Creek

(fiddle variation)



Cripple Creek

(fiddle variation in the key of A)

Musical score for "Cripple Creek" (fiddle variation in the key of A), 2/4 time. The score consists of four staves of music.

Staff 1: Key signature of two sharps (F# and C#). The melody begins with a triplet of eighth notes (A, B, C) and continues with a series of eighth and sixteenth notes. A repeat sign is present.

Staff 2: Continuation of the melody. Chords D and A are indicated above the staff. A first ending bracket labeled "1." covers the final measures, which end with a double bar line.

Staff 3: Continuation of the melody. Chords E7 and A are indicated above the staff. A second ending bracket labeled "2." covers the final measures, which end with a double bar line.

Staff 4: Continuation of the melody. Chords E7 and A are indicated above the staff. A first ending bracket labeled "1." covers the final measures, which end with a double bar line. A second ending bracket labeled "2." covers the final measures, which end with a double bar line.



L'il Liza Jane

(song)

Verse

D

I've got a gal who loves me so, **G** **D** L'il Li - za Jane,

A7 **D** *Chorus*

Way down south in Bal - ti - more, L'il Li - za Jane. Oh, E -

G **D** **G** **D** **A7** **D**

li - za, L'il Li - za Jane. Oh, E - li - za, L'il Li - za Jane.

Liza Jane looks good to me, L'il Liza Jane.
Sweetest gal I ever see, L'il Liza Jane. *Chorus*

I fell in love when I first saw L'il Liza Jane.
Now I've got a mother-in-law, L'il Liza Jane. *Chorus*

House and lot in Baltimore, L'il Liza Jane.
Lots of children round the door, L'il Liza Jane. *Chorus*

I don't care how far I roam, L'il Liza Jane.
The very best place is home sweet home, L'il Liza Jane. *Chorus*

L'il Liza Jane

(fiddle)

D **G** **D**

A7 **D**

First system of musical notation for 'L'il Liza Jane'. It consists of two staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, and a bass line with eighth notes. Chords G and D are indicated above the first staff. The second staff continues the melody and bass line, with chords G, D, A7, and D indicated above it.


L'il Liza Jane
(fiddle variation in the key of A)

Second system of musical notation for 'L'il Liza Jane'. It consists of four staves. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, and a bass line with eighth notes. Chords A, D, and A are indicated above the first staff. The second staff continues the melody and bass line, with chords E7 and A indicated above it. The third staff continues the melody and bass line, with chords D and A indicated above it. The fourth staff continues the melody and bass line, with chords D, A, E7, and A indicated above it. Fingering numbers (1, 2) are written below the notes in the third and fourth staves.

Cindy


(song)

Verse E B7



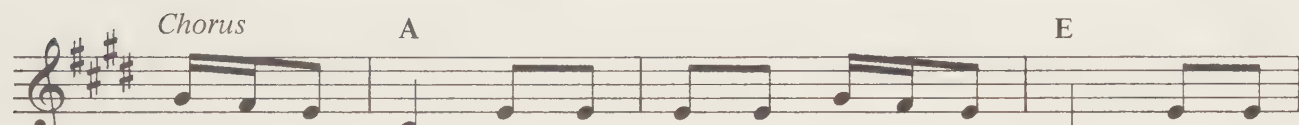
You ought to see my Cin - dy, She lives a - way down south, And

E A B7 E




she's so sweet, the hon - ey bees Just swarm a - round her mouth.

Chorus A E



Get a - long home, Cin - dy, Cin - dy, Get a - long home, Cin - dy,

A B7 E



Cin - dy. Get a - long home, Cin - dy, Cin - dy, I'll mar - ry you some day.

I wish I was an apple,
A-hanging from a tree.
And every time my Cindy passed
She'd take a bite of me. *Chorus*

She told me that she loved me,
She called me sugar plum.
She threw her arms around my neck—
I thought my time had come. *Chorus*

She took me to her parlor,
She cooled me with her fan.
She swore I was the purtiest thing
In the shape of mortal man. *Chorus*

Cindy in the summertime,
Cindy in the fall.
If I can't have my Cindy gal,
I'll have no gal at all. *Chorus*

Cindy
(fiddle)

E B7 E

A B7 E A

E A B7 E

Cindy
(fiddle variation in the key of A)

A

E7 A D

E7 A D

A

D E7 A V

Black-Eyed Susie

(song)

Verse

Musical notation for the Verse of 'Black-Eyed Susie'. The key signature is D major (two sharps) and the time signature is 2/4. The melody is written on a single staff. Chords are indicated above the staff: D, G, A7, and D. The lyrics are: All I want in this cre - a - tion, Pret - ty lit - tle wife and a

Chorus

Musical notation for the Chorus of 'Black-Eyed Susie'. The key signature is D major (two sharps) and the time signature is 2/4. The melody is written on a single staff. Chords are indicated above the staff: A7, D, A7, and D. The lyrics are: big plan - ta - tion. Hey, pret - ty lit - tle Black - eyed Su - sie, Hey, pret - ty lit - tle

Musical notation for the end of the Chorus of 'Black-Eyed Susie'. The key signature is D major (two sharps) and the time signature is 2/4. The melody is written on a single staff. Chords are indicated above the staff: A7, D, A7, and D. The lyrics are: Black - eyed Su - sie, Hey, pret - ty lit - tle Black - eyed Su - sie, hey. —

All I need to make me happy,
Two little boys to call me pappy. *Chorus*

Up Red Oak and down salt water,
Some old man gonna lose his daughter. *Chorus*

Black-eyed Susie went huckleberry pickin',
The boys got drunk and Susie took a lickin. *Chorus*

Some got drunk and some got boozy,
I went home with black-eyed Susie. *Chorus*

Black-eyed Susie's about half grown,
Jumps on a man like a dog on a bone. *Chorus*

Love my wife, I love my baby,
Love my biscuits sopped in gravy. *Chorus*

Black-Eyed Susie

(fiddle)

Musical notation for the fiddle part of 'Black-Eyed Susie'. The key signature is D major (two sharps) and the time signature is 2/4. The melody is written on a single staff. Chords are indicated above the staff: D, G, A7, D, and A7. The notation includes various fiddle techniques such as slurs and ties.

The first system consists of two staves of music in D major (one sharp). The first staff contains four measures with chords D, A7, D, and A7. The second staff contains three measures with chords D, A7, and D, ending with a whole note D.

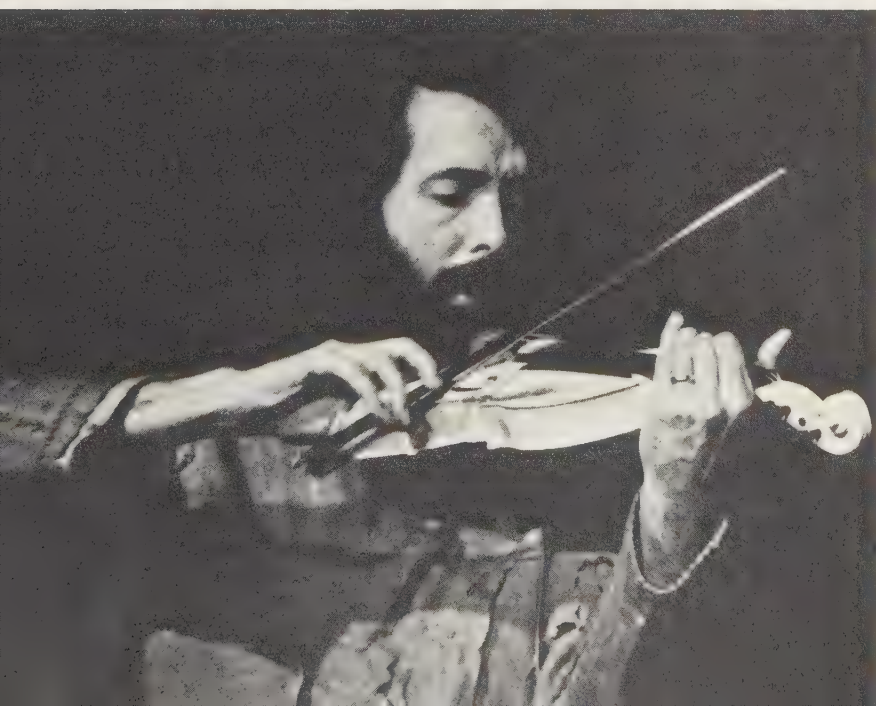
Black-Eyed Susie (fiddle variation)

The second system consists of four staves of music in D major (one sharp), 2/4 time. The first staff has chords D, G, A7, and D. The second staff has A7 and D. The third staff has A7 and D. The fourth staff has D and A7. The notation includes various fiddle-style techniques such as triplets, slurs, and fingerings (1, 2, 3, 4).

Daniel Johnson. (*Courtesy of Arkansas Dept. of Parks and Tourism*)



Fate Morrison. *Photo by Tommy Simmons (courtesy of Arkansas Dept. of Parks and Tourism)*



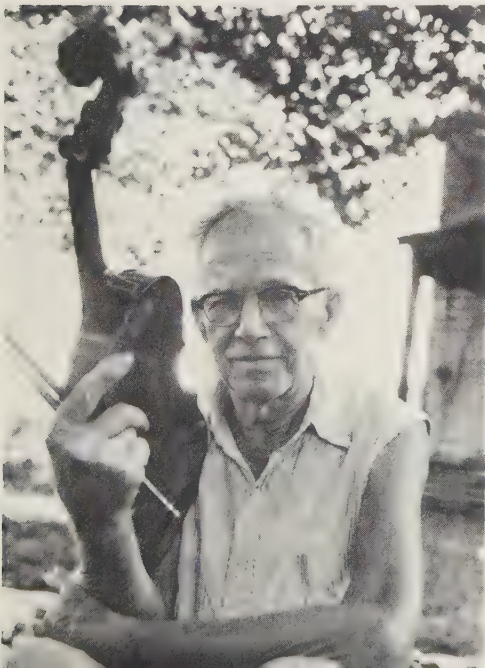
Dewey Dowell. *Photo by Diane DuVernet*

John McEwen.
Photo by Diane DuVernet

Richard Morrison. (*Courtesy of Arkansas Dept. of Parks and Tourism*)



Charlie Richardson. *Photo by Peter Miller (courtesy of Arkansas Dept. of Parks and Tourism)*



Dewey Dowell.
Photo by Diane DuVernet

Roll in My Sweet Baby's Arms

(song)

D



Don't want to live in the coun - try, _____ Don't want to

A7 **D**



live on the farm. _____ Well, I'll lay 'round the shack till the

G **A7** **D**



mail train comes back, And I'll roll in my sweet ba - by's arms. _____

Chorus: Roll in my sweet baby's arms,
 Roll in my sweet baby's arms,
 Well, I'll lay round the shack til the mail train comes back,
 And I'll roll in my sweet baby's arms.

Sometimes there's a change in the ocean,
 Sometimes there's a change in the sea.
 Sometimes there's a change in my own true love,
 But there's never a change in me. *Chorus*

Mama's a ginger-cake baker,
 Sister can weave and spin.
 Dad's got an interest in that old cotton mill,
 Just watch how the money rolls in. *Chorus*

They tell me your parents don't like me,
 They have drove me away from your door.
 If I had my time to do over, oh Lord,
 I would never go there any more. *Chorus*

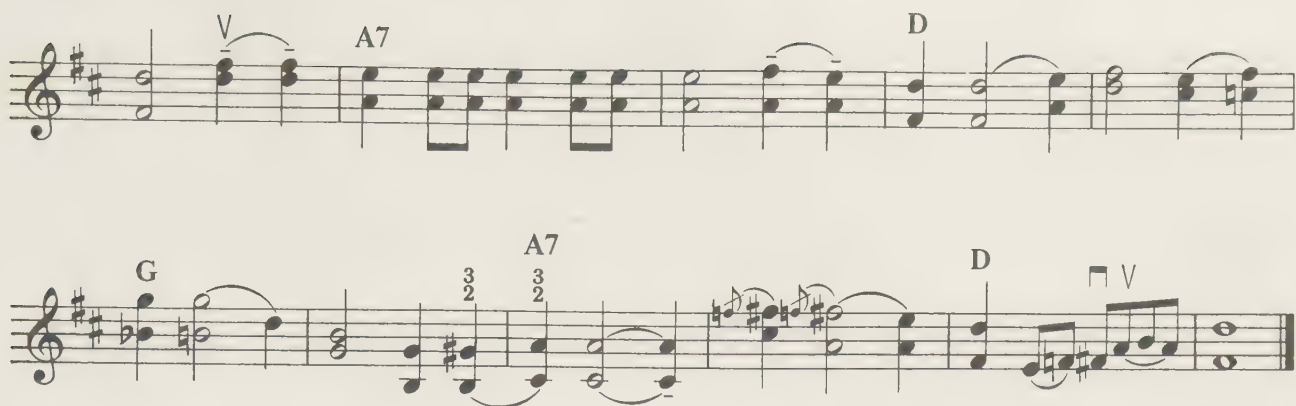
Roll in My Sweet Baby's Arms

(fiddle)

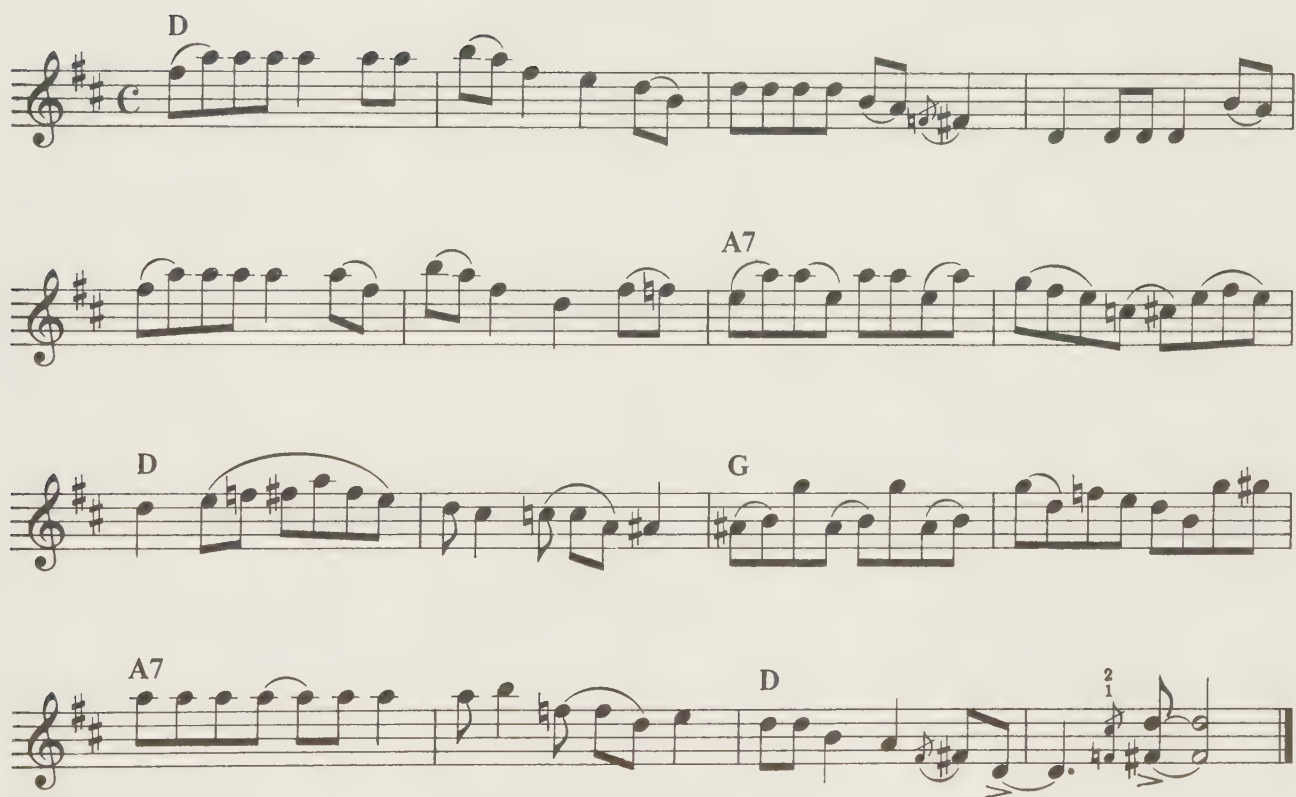
D



Don't want to live in the coun - try, _____ Don't want to




Roll in My Sweet Baby's Arms (fiddle variation)



Boatman Dance

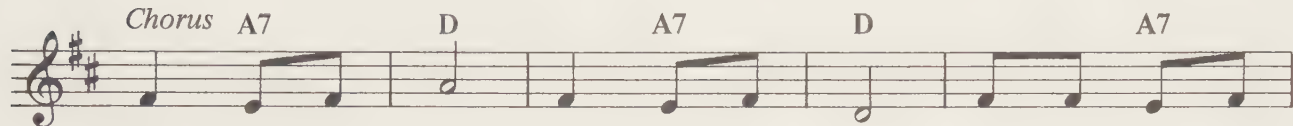
(song)

Verse

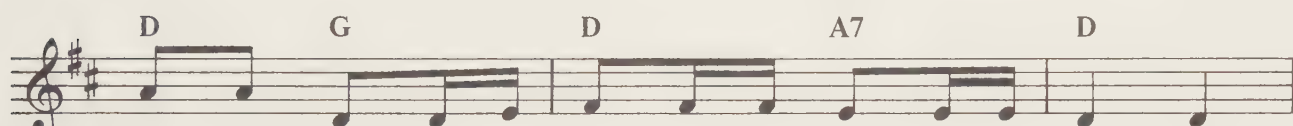


Boat - man dance, boat - man sing. Boat - man do most an - y - thing.


Chorus



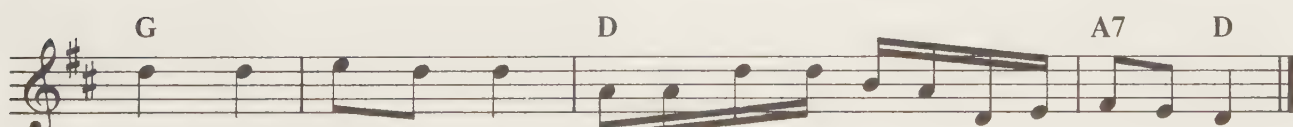
Dance, boat - man, dance, Dance, boat - man dance. Dance all night till



broad day - light, And go home with the gals in the morn - ing.



Heigh - ho, boat - man row, Sail - ing down the riv - er on the O - hi - o. -



Heigh - ho, boat - man row, Sail - ing down the riv - er on the O - hi - o.

And when the boatman gets on shore,
He spends his money and he works for more. *Chorus*

I never saw a pretty girl in my life,
But that she was a boatman's wife. *Chorus*

When the boatman blows his horn,
Look out old man, your daughter's gone. *Chorus*

Sky blue jacket and tarpaulin hat,
Look out, my boys, for the nine-tail cat. *Chorus*

Boatman Dance

(fiddle)

Chords: D, A7, D, G, D, A7, D, G, D, A7, D

Boatman Dance

(fiddle variation in the key of E)

Chords: E, B7, E, A, E, B7, E, A, E, B7, E

Old Joe Clark

(song)

Verse

A



Old Joe Clark, the preach - er's son, Preached all o - ver the plain. The



on - ly text he ev - er knew Was "high, low, jack, and the game."

Chorus

A



Round and a - round, Old Joe Clark, Round and a - round I say. He'd



fol - low me ten thou - sand miles, To hear my fid - dle play.

Old Joe Clark had a mule,
His name was Morgan Brown,
And every tooth in that mule's head
Was sixteen inches round. *Chorus*

Old Joe Clark had a yellow cat,
She would neither sing nor pray.
She stuck her head in a buttermilk jar
And washed her sins away. *Chorus*

Old Joe Clark had a house,
Fifteen stories high.
And every story in that house
Was filled with chicken pie. *Chorus*

Sixteen horses in my team,
The leaders, they are blind,
And every time the sun goes down
There's a pretty girl on my mind. *Chorus*

Old Joe Clark

(fiddle)

Intro.

A

G

A

G

A

Old Joe Clark

(fiddle variation in mixolydian D)

1

D

C

C

D

Sally Goodin

(song)

C

Had a piece of pie and I had a piece of pud - din', And I

1. Am

gave it all a - way just to see my Sal - ly Good - in,

2. Am C

see my Sal - ly Good - in. Well, I looked down the road and I

Am C

see my Sal - ly com - in', And I thought to my soul that I'd

1. G7 C 2. G7 C

kill my - self a - run - nin'. Well, I kill my - self a - run - nin'.

Love a 'tater pie and I love an apple puddin'
 And I love a little girl that they call Sally Goodin. *Repeat*
 But I dropped the 'tater pie and I left the apple puddin'
 Cause I went across the mountain for to see my Sally Goodin. *Repeat*

Sally is my doxy and Sally is my daisy,
 When Sally says she hates me I think I'm going crazy. *Repeat*
 Little dog'll bark and the big dog'll bite you,
 Little gal'll court you and the big gal'll fight you. *Repeat*

Raining and a-pouring and the creek's a-running muddy,
 And I'm so drunk, Lord, I can't stand studdy. *Repeat*
 I'm goin up on the mountain and marry little Sally,
 Raise corn on the hillside and the devil in the valley. *Repeat*

Sally Goodin
(fiddle)

First system: Treble clef, 2/4 time, key of C. Chord C is indicated above the first measure. The melody consists of eighth and sixteenth notes. A first ending bracket labeled '1.' spans the final two measures, with chord Am indicated above the second measure of the ending.

Second system: A second ending bracket labeled '2.' spans the first two measures, with chord Am indicated above the second measure. This is followed by a repeat sign and a measure with chord C, then another measure with chord Am.

Third system: Chord C is indicated above the first measure. A first ending bracket labeled '1.' spans the next two measures, with chord G7 indicated below the first measure. A second ending bracket labeled '2.' spans the final two measures, with chord G7 indicated below the first measure and chord C indicated below the second measure.

Sally Goodin
(fiddle variation in the key of A)

First system: Treble clef, 2/4 time, key of A (two sharps). Chord A is indicated above the first measure. The melody consists of eighth and sixteenth notes.

Second system: A first ending bracket labeled '1.' spans the final two measures, with chord F#m indicated above the second measure.

Third system: A second ending bracket labeled '2.' spans the first two measures, with chord F#m indicated above the second measure. This is followed by a measure with chord A.

Fourth system: A first ending bracket labeled '1.' spans the next two measures, with chord E7 indicated below the first measure and chord A indicated above the second measure. A second ending bracket labeled '2.' spans the final two measures, with chord E7 indicated below the first measure and chord A indicated above the second measure.

Mountain Dew

(song)

Verse

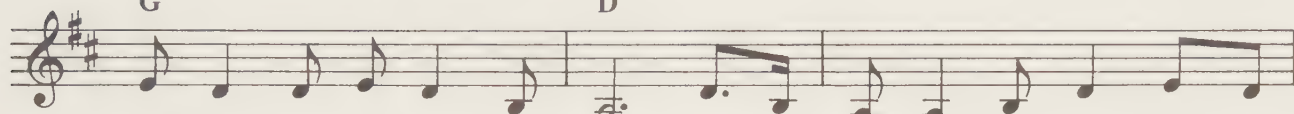
D



Down the road here from me there's an old hol - ler tree, Where you

G

D



lay down a dol - lar or two. If you hush up your mug they will

A7

D

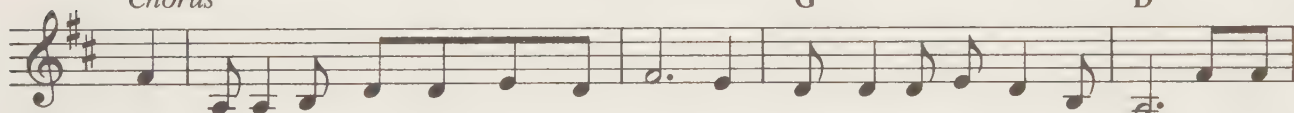


fill up your__ jug With that good old moun - tain__ dew.

Chorus

G

D



They call it that good old moun-tain dew, And them that re-fuse it are few. You may

A7

D



go round the bend, But you'll come back a - gain For that good old moun-tain__ dew.

Way up on the hill there's an old whiskey still
That is run by a hard-working crew.
You can tell if you sniff and you get a good whiff
That they're making that old mountain dew. *Chorus*

The preacher came by with a tear in his eye,
He said that his wife had the flu.
We told him he ought to give her a quart
Of that good old mountain dew. *Chorus*

My brother Mort is sawed off and short,
He measures just four-foot two.
But he thinks he's a giant when they give him a pint
Of that good old mountain dew. *Chorus*

My uncle Bill has a still on the hill
 Where he runs off a gallon or two.
 The birds in the sky get so high they can't fly
 On that good old mountain dew. *Chorus*

My aunty June has a brand new perfume,
 It has such a sweet-smelling pu.
 Imagine her surprise when she had it analyzed—
 It was good old mountain dew. *Chorus*

Mister Roosevelt told me just how he felt
 The day that the dry law went through:
 "If your likker's too red, it will swell up your head—
 Better stick to that mountain dew." *Chorus*

Mountain Dew

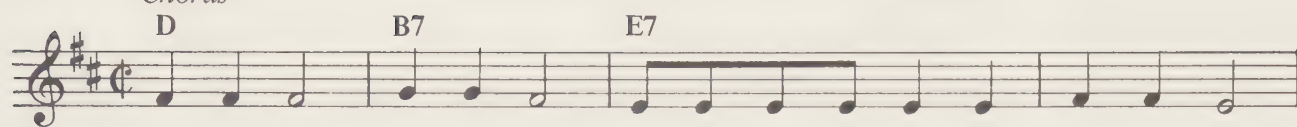
(fiddle)

The musical score for 'Mountain Dew' (fiddle) is written in D major (two sharps) and 4/4 time. It consists of five staves of music. The first staff begins with a 'V' (vibrato) marking over the first note and a 'D' chord above the second measure. The second staff features a 'D' chord above the first measure and a 'G' chord above the fourth measure. The third staff includes an 'A7' chord above the first measure and a 'D' chord above the fourth measure. The fourth staff has a 'G' chord above the third measure and a 'D' chord above the sixth measure. The fifth staff features an 'A7' chord above the fourth measure and a 'D' chord above the sixth measure. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingering numbers (1, 2, 3) and other performance markings like 'V' and '2'.

Salty Dog

(song)

Chorus



Salt - y Dog, Salt - y Dog, I don't wan - na be your man at all,



Hon - ey, let me be your Salt - y Dog. Dog.

Verse



Down in the wild - wood, set - tin' on a log, Sing - in' a song 'bout a



Salt - y Dog, Hon - ey, let me be your Salt - y Dog.

Chorus

Two old maids a-sitting in the sand,
Each one wishing that the other was a man.
Honey, let me be your Salty Dog.

Chorus

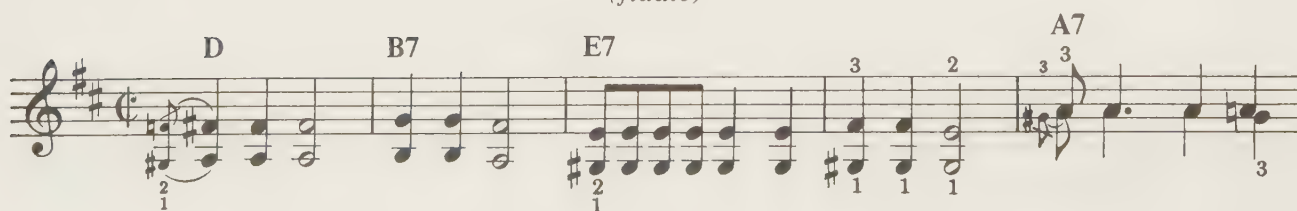
Worst day I ever had in my life,
When my best friend caught me kissing his wife.
Honey, let me be your Salty Dog.

Chorus

God made a woman and He made her mighty funny,
When you kiss her round the mouth, just as sweet as any honey.
Honey, let me be your Salty Dog.

Salty Dog

(fiddle)



1. D

2. D

Fine

D

B7

E7

A7

D

D.C. al Fine

Salty Dog

(fiddle variation)

D

B7

E7

A

1. D

(A7)

2. D

Fine

D

B7

E7

A7

D

D.C. al Fine



Pat Jett and Doug Baker of the Greengrass Cloggers. *Photo by Diane DuVernet*

Section II

Square Dances



SQUARE DANCE CALLS

Allemande Left Dancers (usually corners) join left hands and walk around each other back to own position.

Allemande Right Dancers (usually partners) join right hands and walk around each other back to own position.

Balance Dancers (designated by caller) face, join right hands; each hops on the left foot, crossing the right foot in front; then each hops on the right foot, crossing the left foot in front. Repeat once.

Corner Gent Gent on lady's right.

Corner Lady Lady on gent's left.

Couple Gent and lady on his right.

Couple One Couple with backs to the caller.

Couples Two, Three, Four Counted counterclockwise from couple one.

Docey-Do All gents pass their partners in front of them: as each lady passes in front, gent transfers the lady's left hand from his right to his left. Without turning, by raising his left hand above his head, he passes his partner behind him, holding onto her left hand until she is again on his righthand side. Ladies one and two now pass each other by the left shoulders and take opposite gents by the right hand. The gents pass the ladies around their backs without turning, by raising their right hands above their heads. Ladies now pass each other by the right shoulders and join left hands with their part-

ners. Gents place their right arms around partners' waists and turn them counterclockwise so that the two couples face upon completion of the turn.

Do-Si-Do or *Do-Ci-Do* Dancers designated by the caller face each other, walk around each other back to back, passing right and then left shoulders and returning to position.

Head Couples Couples one and three.

Honor Partners face: ladies curtsy, gents bow.

Opposite Lady The lady across the set from the gent.

Partners Gent and the lady on his right.

Promenade Partners cross their arms and join hands in a skating position, then walk counterclockwise.

Side Couples Couples two and four.

Square Your Set All couples determine that they are standing in their correct positions on the set.

Swing Dancers designated by caller face. Gent takes one step to the left, positioning himself alongside partner. Outsides of the right feet touch; the left foot of each is about six inches to the side, with the toes of the left foot in line with the heel of the right. Assume a regular dancing arm position. Lean back away from each other to obtain leverage. With a slight pivot on the ball of the right foot, keep pushing around on the left, as if on a scooter.

Turkey in the Straw

(song)

Verse

Sung an 8^{ve} lower
than written

Well, I had an old___ hen___ and she had a wood - en leg, Just the
best old hen that ev - er laid an egg. Well, she laid more eggs than an - y
chick - en on the farm, But an - oth - er lit - tle drink_would - n't do her an - y harm.

Chorus

Tur-key in the hay. (fiddle - - - - -) Tur-key in the straw. (fiddle - - - - -)
Pick 'em up, shake 'em up, an-y-way at all, And_ hit up a tune_called_“Tur-key in the straw.”

Well, I hitched up the wagon and I drove down the road,
With a two-horse wagon and a four-horse load;
Well, I cracked the whip and the lead horse sprung,
And I said “Goodbye” to the wagon tongue. *Chorus*

Well, if frogs had wings and snakes had hair,
And automobiles went a-flying through the air;
Well, if watermelons grew on a huckleberry vine,
We'd have winter in the summertime. *Chorus*

Oh, I went out to milk and I didn't know how,
I milked a goat instead of a cow.
A monkey sitting on a pile of straw,
A-winking his eye at his mother-in-law. *Chorus*

Well, I come to the river and I couldn't get across,
So I paid five dollars for an old blind horse.
Well, he wouldn't go ahead and he wouldn't stand still,
So he went up and down like an old saw mill. *Chorus*

Turkey in the Straw

(fiddle variation in the key of D)

Chords: D, E7, A7, D, E7, A7, D, G, E7, A7, D, E7, A7, D.

Turkey in the Straw

(fiddle variation in the key of G)

Chords: G, A7, D7, G, A7, D7, G, C, G, A7, D7, G, A7, D7, G, D7, G.

□ tacet guitar - -

Figure of Eight

1. The head couples, you go forward and back,
Make your feet go whickity-whack.
2. Now the head couples circle four,
Circle left in the middle of the floor.

To Chorus

3. A figure of eight, till you come straight,
Hurry there or you'll be late.
You're going like an old slow freight,
Come on boy, don't hesitate.
4. Circle up four like you did before,
Circle left with the girl you adore.
5. Swing your partner here and there,
Swing the girl with the rats in her hair.

To Chorus

6. Promenade.

Couples one and three walk three steps to each other. Honor and retire to own position.

Couples one and three join hands and circle once around to the left.

First gent and third lady drop hands; with the four in line, the first gent leads through third couple's position, bearing to the left; walks around couple four, back into the center of the set; through third couple's position once again, bearing to the right, then around couple two and back into the center of the set.

First gent and third lady join hands once again and all circle left once around. Then return to own position.

All couples swing.

Promenade (*see Square Dance Calls*).



Pop, Goes the Weasel

(song)

All a - round the cob - bl - er's bench, The mon - key chased the wea - sel. The
mon - key thought 'twas all in fun, Pop, goes the wea - sel!
I've no time to wait and sigh, No pa-tience to wait till by and by, so
kiss me quick, I'm off, good - bye, Pop, goes the wea - sel!

A nickel for a spool of thread,
A penny for a needle.
That's the way the money goes,
Pop, goes the weasel!
You may try to sew and sew,
And never make something regal,
So roll it up and let it go,
Pop, goes the weasel!

I went hunting up in the woods,
It wasn't very legal.
The dog and I were caught with the goods,
Pop, goes the weasel!
I said I didn't hunt or sport,
The warden looked at my beagle.
He said to tell it to the court,
Pop, goes the weasel!

My son and I we went to the fair,
And there were lots of people.
We spent a lot of money, I swear,
Pop, goes the weasel!
I got sick from all the sun,
My son, he got the measles,
But still we had a lot of fun,
Pop, goes the weasel!

Pop, Goes the Weasel

(fiddle)

Pop, Goes the Weasel

(fiddle variation in the key of G)

Pop, Goes the Weasel

1. First couple right and circle four,
Round and round so brightly.
2. Keep your feet up off the floor,
And pop them through so lightly.
3. It's on to the next and circle four,
Round and round like thunder.
Keep your feet up off the floor,
And pop that couple under.
4. It's on to the last and circle four,
Round and round so brightly
Keep your feet up off the floor,
And pop them through so lightly.
5. All promenade.

First couple walks to couple two. Join hands and circle to the left one and one-half times around.

Couple two makes an arch and the first couple passes under the arch to couple three.

First couple visits third couple and repeats figure.

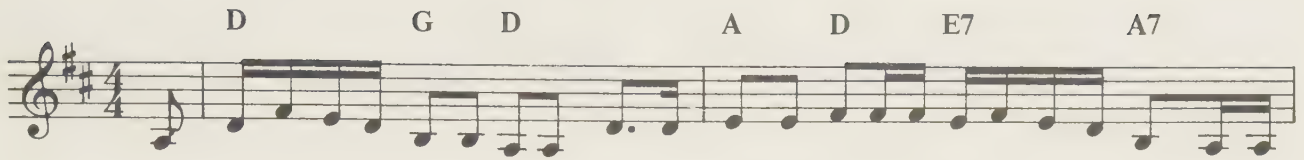
First couple visits couple four and repeats figure.

Promenade (*see Square Dance Calls*).

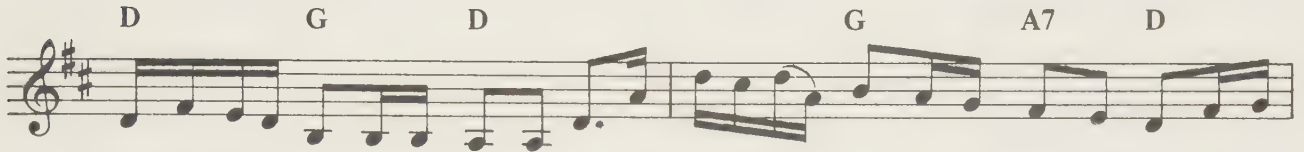


Arkansas Traveller

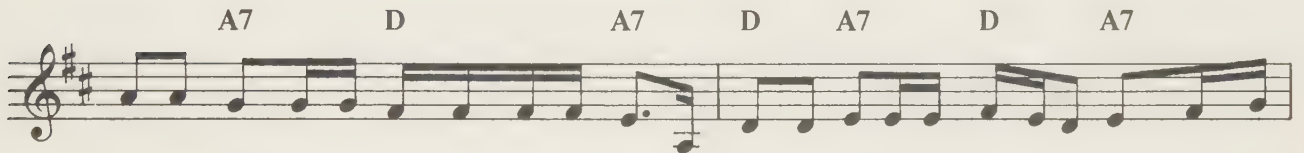
(song)



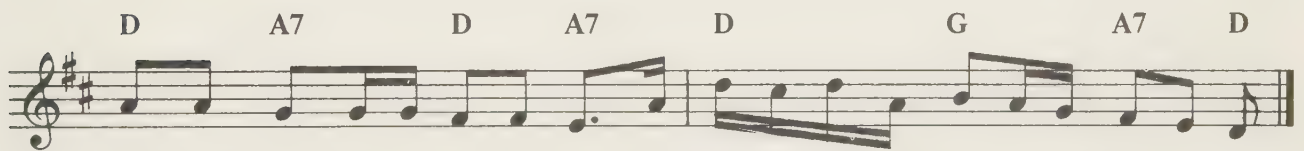
Oh, once up-on a time in Ar-kan-sas, An old man sat in his lit-tle cab-in door, And he



fid-dled at a tune that he liked to hear, A jol-ly old_ tune that he played by ear. It was



rain-ing hard but the fid - dler did-n't care, He sawed a-way at the pop-u-lar air, Though his



roof - tree leaked like a wa - ter - fall, That did-n't seem to both-er the man at all.

A traveller was riding by that day,
And stopped to hear him a-fiddling away;
The cabin was afloat and his feet were wet,
But still the old man didn't seem to fret.

So the stranger said, "Now the way it seems to me,
You'd better mend your roof," said he.
But the old man said as he played away:
"I couldn't mend it now, it's a rainy day."

The traveller replied, "That's all quite true,
But this, I think is the thing for you to do;
Get busy on a day that is fair and bright,
Then patch the old roof till it's good and tight."

But the old man kept on a-playing at his reel,
And tapped the ground with his leathery heel.
"Get along," said he, "for you give me a pain—
My cabin never leaks when it doesn't rain!"

Arkansas Traveller

(fiddle)

Arkansas Traveller (fiddle) musical score, first system. The score is written in D major (two sharps) and 4/4 time. It features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' in a box. Chord symbols D, G, D, A, D, E7, and A7 are placed above the staff. The second staff continues the melody with similar notation and includes fingering numbers 1, 2, and 3. The third and fourth staves complete the piece with various chord symbols and melodic lines.

Arkansas Traveller

(fiddle variation in the key of G)

Arkansas Traveller (fiddle variation in the key of G) musical score, first system. The score is written in G major (one sharp) and 4/4 time. It features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' in a box. Chord symbols G, C, G, D, G, A7, and D7 are placed above the staff. The second staff continues the melody with similar notation and includes fingering numbers 2, #1, and 1. The third and fourth staves complete the piece with various chord symbols and melodic lines.

Kiss Her If You Dare

This is a prompt call. The calls are not to be sung, but spoken at the appropriate points in the music.

1. First couple promenade the outside of the set. (8 bars)
2. Into the center—six hands around. (4 bars)
3. Kiss her if you dare. (4 bars)
4. All swing your partners. (8 bars)
5. Promenade. (8 bars)

Promenade (see Square Dance Calls).

First couple go to the center of the set. Other couples in the set join hands in a circle and circle left around the couple in the center.

Ad lib.

All couples swing (see Square Dance Calls).

Promenade.



The first system of the musical score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains six measures of eighth-note chords, all labeled with the letter 'A'. The second staff continues with eighth-note chords, labeled 'E7', 'A', and 'D', followed by a double bar line and a repeat sign. The third staff features a mix of eighth-note chords and some tied notes, with labels 'A', 'E7', and 'A'. The fourth staff concludes the system with eighth-note chords labeled 'D', 'A', 'E7', and 'A'.

Buffalo Gals (fiddle variation)

The second system of the musical score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. It starts with a measure containing a square symbol and the letter 'V', followed by eighth-note chords labeled 'A', 'E7', and 'A'. The second staff continues with eighth-note chords, including triplets, labeled 'E7' and 'A'. The third staff features eighth-note chords labeled 'D', 'A', 'E7', and 'A'. The fourth staff concludes the system with eighth-note chords labeled 'D', 'A', 'E7', and 'A'.

Buffalo Boy

1. First Buffalo boy, around the outside,
Around the outside, around the outside.
First Buffalo boy around the outside,

First gent promenades around the outside of the set to his own position.

2. And honor to your partners.

Ladies curtsy; gents bow.

To Chorus

3. Turn your partners by the right hand round,
4. Your corner by the left as she comes round,
Come on back before you fall,
5. And swing that lady across the hall.

Turn your partner.

Turn the corner lady.

Gents join right hands in the center, walk half-way around the set and swing opposite lady.

6. Swing her high, don't let her fall,
She's the homeliest one of all.
Swing her here, swing her there,
Swing that girl right in the air.

Keep swinging.

To Chorus

7. Now leave her alone and run back home,
And everybody swing your own.
8. Swing her up and swing her down,
Swing your Buffalo gal around.

All gents join right hands in the center, walk halfway around to own partner.

Keep swinging.

Gents one and two now promenade the outside, back to position and all repeat 2, 3, 4 and substitute 5a for 5.

- 5a. Swing your right hand lady.

Gents walk past their partners to the next lady on their right.

Continue with 6, 7 and 8. After all have swung partners (8), gents one, two and three promenade outside back to position. All repeat 2, 3 and 4. Then substitute 5b for 5, 6b for 6, 7b for 7.

- 5b. Swing your corner lady.
- 6b. Swing her low and swing her high,
She's the apple of his eye . . .
- 7b. Now leave her alone and run back home,
And everybody swing your own.

All gents swing corner ladies.

Keep swinging.

Return to positions and swing your partners.

All four gents now repeat 1 through 4 with all swinging own partners. Then all promenade.

To Chorus

9. Promenade one and promenade all,
Promenade the old town hall.
With the left foot up and the right foot down,
Promenade around and round.

All promenade with partners.

Listen to the Mockingbird

(song)

Verse

D7 G D7

I'm dream - ing now of Hal - lie, Sweet Hal - lie, sweet
sleep - ing in the val - ley, the val - ley, the

G D7 G

Hal - lie, I'm dream - ing now of Hal - lie, For the
val - ley, She's sleep - ing in the val - ley, And the

C D7 1. G 2. G

thought of her is one that nev - er dies. She's
mock - ing - bird is sing - ing where she lies.

Chorus

D7 G

Lis - ten to the mock - ing - bird, Lis - ten to the mock - ing - bird, The

D7 G D7

mock - ing - bird is sing - ing o'er her grave. Lis - ten to the mock - ing - bird, lis - ten to the

G C D7 G

mock - ing - bird, still sing - ing where the weep - ing wil - lows wave.

Ah, well I yet can remember, I remember, I remember,
Ah, well I yet can remember
When we gathered in the cotton side by side.
Twas in the mild mid-September, in September, in September,
Twas in the mild mid-September,
And the mockingbird was singing far and wide. *Chorus*

When charms of spring are awoken, are awoken, are awoken,
When charms of spring are awoken
And the mockingbird is singing on the bough,
I feel like one so forsaken, so forsaken, so forsaken,
I feel like one so forsaken,
Since my Hallie is no longer with me now. *Chorus*

Listen to the Mockingbird

(fiddle)

Cut Off Six (Patter call)

1. First couple promenade around the outside of the set. (8 bars)
2. Swing in the center like old St. Nick. (2 bars)
3. Down the set and cut off six. (6 bars)
4. Swing in the center like you did before. (2 bars)
5. Down the set and you cut off four. (6 bars)

Promenade (*see Square Dance Calls*).

Swing (*see Square Dance Calls*).

Couple one walk through the set passing through couple three. The lady goes to her right around the outside of the set, while the gent goes to his left. They meet in their own position.

Swing.

Couple one walk through set with lady passing through space between couples two and three, and the gent through the space between three and four. Back to their own position.

6. Swing your honey and she'll swing you. (2 bars)

Swing.

7. Down the set and cut off two. (4 bars)

Couple one walk through set with the lady passing through the space between couple two, and the gent through the space between couple four. Back to their own position.

8. Then everybody swing your own.
Swing her here, swing her there,
give her a kiss if you dare. (6 bars)

Swing.

9. Promenade. (8 bars)

Promenade.

10. Square your sets. (4 bars)

Square Your Set (*see Square Dance Calls*).



The Gal I Left Behind Me

(song)

Verse

C F C

I__ struck the trail in sev - en - ty nine, The herd strung out__ be -

F G7 C

hind me. As I jogged a - long, my mind ran back To the gal I left be - hind me.

Chorus

C Am Em D7 G

That__ sweet lit - tle gal, that true lit - tle gal, The gal I left be - hind me. That__

C F G7 C

sweet lit - tle gal, that true lit - tle gal, The gal I left be - hind me.

The wind did blow, the rain did fall,
The hail did fall and blind me.
I thought of the gal, that sweet little gal,
The gal I left behind me. *Chorus*

If ever I get off the trail
And the Indians they don't find me,
I'll make my way straight back again
To the gal I left behind me. *Chorus*

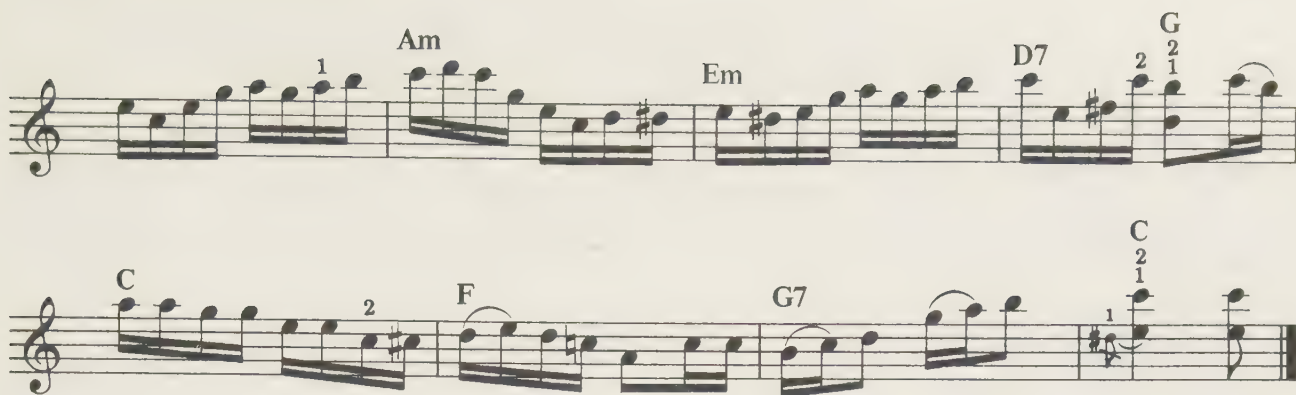
When we sold out I took the train,
I knew where I would find her.
When I got back we had a smack,
And that was no golderned liar. *Chorus*

The Gal I Left Behind Me

(fiddle variation)

3 2 C F C

3 2 F F G7 C



The Gal I Left Behind Me

(fiddle variation in the key of G)



The Gal I Left Behind Me

1. First couple right and circle four,
Circle four so brightly.
2. Pass right through and honor too,
And swing that gal behind thee.
3. Swing that gal, that pretty little gal,
The gal that was behind you.
4. Pass right back on the same old track,
And swing your own beside you.

First couple walks to couple two. They join hands and circle to the left once around.

Couples one and two drop hands. Couple two allows couple one to pass between. Each now turns and faces the person behind.

Gents swing opposite ladies.

Swing partners.

First couple visits couples three and four, successively. Repeat 1 through 4 each time. Substitute 1a for 1 as couple visits couple three, and 1b for 1 as couple visits couple four.

1a. It's on to the next and circle four,
Circle four so lightly.

1b. It's on to the last and circle four,
Circle four so lightly.

With couple four, substitute 4a for 4.

4a. Pass right back on the same old track,
And all swing your partners.

5. Swing her here and swing her there,
Give her a kiss if you dare.

6. Promenade (*to music for 8 bars*)

7. Square your sets. (*4 bars*)

Gents swing their partners.

All promenade.

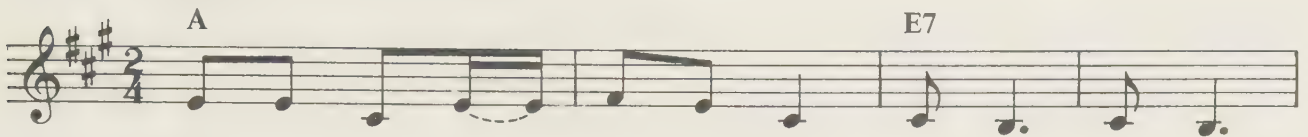
Square your sets (*see Square Dance Calls*).



Camptown Races

(song)

Verse

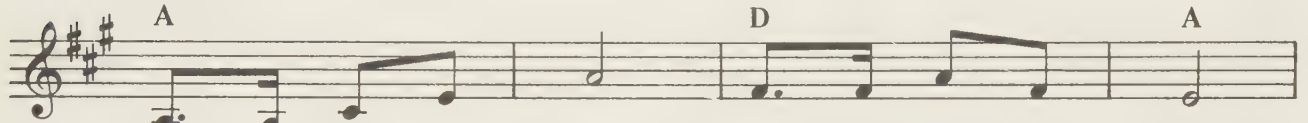


Camp - town la - dies — sing this song, doo dah, doo dah
Come down there with my hat caved in,

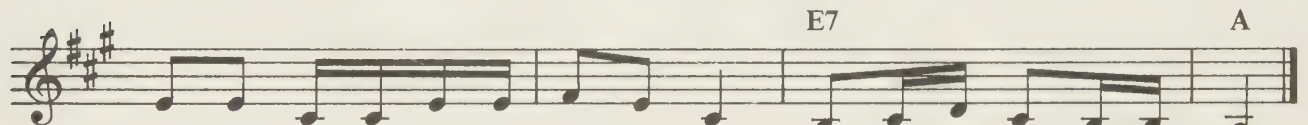


Camp - town race - track — five — miles — long. Oh, doo dah day.
Go back home with my pock-ets full of tin.

Chorus



Goin' to run all night, goin' to run all day.



Bet my mon-ey on the bob - tail nag, Some-bod - y bet on the bay.

The long-tail filly and the big black hoss,
Doo-dah, doo-dah,
They fly the track and they both cut across,
Oh, do-dah day.
The blind hoss stickin in a big mud hole,
Doo-dah, doo-dah,
Can't touch bottom with a ten-foot pole,
Oh, doo-dah day. *Chorus*

Old muley cow come onto the track,
Doo-dah, doo-dah,
The bobtail fling her over his back,
Oh, doo-dah day.
Then fly along like a railroad car,
Doo-dah, doo-dah,
Running a race with shooting star,
Oh, doo-dah day. *Chorus*

See them flying on a ten-mile heat,
Doo-dah, doo-dah,
Round the race track, then repeat,
Oh, doo-dah day.
I win my money on the bobtail nag,
Doo-dah, doo-dah,
I keep my money in an old tow bag,
Oh, doo-dah day. *Chorus*

Camptown Races

(fiddle)



Lefthand Lady Pass Under

1. First couple right and circle four,
Once round, once round.
2. Leave that lady, go on to the next,
And circle three hands round.
3. Take that lady along with you,
Circle four, once more.
4. Leave that lady and go home alone,
All the doo-dah day.

The side gents (two and four) now have a lady on each side with hands joined. The head gents (one and three) stand alone in their own positions.

To Chorus

5. Forward up six and back,
Gents do the do-si-do.
6. Make your arch and make it high,
Pass the left lady below.

First couple walks to couple two. They join hands and circle left once around.

First gent leaves his partner on the second gent's left and goes alone to couple three. He joins hands with them and circles left.

First gent takes third lady's left hand in his right hand so that she is on his right side, advances to couple four, circles left once around with them.

First gent leaves the third lady on the fourth gent's left side and returns to his own position.

Side gents with their ladies on their right advance three steps to center, honor and return to place. As the sides move back head gents do-si-do (*see Square Dance Calls*).

The side gents make an arch with the ladies on their right. That lady takes one step forward and faces to the left. The lefthand ladies release their hands and pass under the arch to the head gents

they are facing. The first lady will now be on the third gent's left and the third lady on the first gent's left. As the first and third ladies move under the arch, the second and fourth ladies advance to the gents they are facing. The second lady stands on the first gent's right side and the fourth lady on the third gent's right side.

The head gents now have a lady on each side with hands joined. The side gents now stand alone in their own position. Repeat 5 and 6 three more times. On the last time substitute 6a for 6.

- 6a. Make your arch and make it high,
And everybody swing your own.
7. Swing that yearling, swing that calf,
Swing her again just for a laugh.
Hurry up boys and don't be laggin,
Promenade to the old chuck wagon.
8. Promenade. (8 bars)

Gents swing their ladies.

All promenade.



Soldier's Joy

(dance: Chase the Rabbit)

G

Well, you chase the rabbit and you chase the squirrel,

D7 G

Chase that pretty girl round the world. Then you load your gun and you

D7 G

aim it right, Let's hurry up boys don't you take all night. Now you

D7 G

chase that pos-sum and you chase that coon, And you chase that great big

D7 G D7

old ba-boon. Coup-le up two, Then you buck-le up four and

G D7 G

cir-cle to your left in the middle of the floor.

Soldier's Joy

(fiddle)

G

Soldier's Joy

(fiddle version in the key of D)

Chase the Rabbit

1. Well, you chase the rabbit and you chase the squirrel,
Chase that pretty girl round the world,
Then you load your gun and you aim it right,
Let's hurry up boys, don't you take all night.

With the lady in the lead, couple one passes through couple two and around the lady to the center of the set. Then, back through couple two and around the gent to the center of the set.

2. Now, you chase that possum and you chase
that coon,
And you chase that great big old baboon.
Couple up two, then you buckle up four,
And circle to your left in the middle of the
floor.

3. Pass those girls side by side,
Turn them around you and make it wide.
Now pass them over to that gent over there,
That's the gent with the curly hair.
Send them back on the outside track,
Put your arm round their waist and turn
them back.

First couple visits couples three and four, repeating 1 through 3.

4. Swing your partners as you please,
Make her show her dimpled knees.

5. Swing your corner lady too,
Give her a kiss when you are through.

6. Promenade your partner by your side,
Hurry boy and watch your glide.
With the left foot up and the right foot down
Giddyup boy, or you'll never get around.

With the gent in the lead, couple one passes
through couple two, around the lady, then back
through couple two, around the gent. Join hands
and circle left once. Drop hands with the op-
posite couple, partners still keeping their inside
hands joined.

Docey-do (*see Square Dance Calls*).

Gents swing their partners.

Gents swing their corner ladies.

All promenade.



Darling Nellie Gray

(song)

Verse

There's a low green val - ley by the old Ken-tuck - y shore, Where we've

whiled man-y hap-py hours a - way, A - sit - ting and a - sing-ing by the

lit - tle cot-tage door, Where lived my dar-ling Nel - lie Gray.

Chorus

Oh, my poor Nel - lie Gray, they have tak - en you a - way, And I'll

nev - er see my dar-ling an - y - more. I'm a - sit - ting by the riv - er and I'm

weep - ing all the day, For you've gone from the old Ken - tuck - y shore.

One night I went to see her but, "she's gone" the neighbors say.
 The white man came and bound her with his chain.
 They have taken her to Georgia for to wear her life away,
 As she toils in the cotton and the cane. *Chorus*

Darling Nellie Gray

(fiddle)

The musical score for "Darling Nellie Gray" (fiddle) is written in D major (two sharps) and 3/4 time. It consists of seven staves of music. The chords and techniques are as follows:

- Staff 1: Chords D and G. Techniques: triplets (3).
- Staff 2: Chords D, E7, and A7.
- Staff 3: Chords D and G.
- Staff 4: Chords A7 and D. Techniques: doublets (2, 1).
- Staff 5: Chords D, E7, and A7. Techniques: triplets (3).
- Staff 6: Chords D and G. Techniques: accents (>).
- Staff 7: Chords G#dim, D, and A7. Techniques: triplets (3), doublets (2, 1), and fingerings (4, 2, 3, 1).

Darling Nellie Gray

1. First couple to the right and circle four hands round.

First couple walks to couple two. They join hands and circle left once around.

2. And you right and left through the other way.

Opposites walk to each other and take right hands. Pass by, dropping hands. Couples face each other, take left hands. Gent places right hand under lady's left forearm. Gent backs around and the lady walks around to position facing other couple again.

3. Then you right and left back on the same old track.

As in 2.

4. And you swing with your Darling Nellie Gray.

Swing your partner.

First couple visits couples three and four, repeating 1 through 4. Substitute 1a for 1 as couple visits couple three, and 1b for 1 as couple visits couple four.

1a. Oh, it's on to the next and circle four hands round.

1b. Lead out to the last and you circle four hands round.

Then on 4 with couple four, substitute 4a for 4.

4a. And you all swing your Darling Nellie Gray.

5. Oh, you all swing your Nellie,
You swing her mighty hard.

Keep swinging.

6. You promenade your Nellie,
Right in your own back yard. (*12 bars*)

All promenade.

Polly Wolly Doodle

(song)

Verse D



I went down south to see my Sal, Sing-ing pol-ly wol-ly doo-dle all the

A7



day, My Sal, she is a spun-ky gal, Sing-ing pol-ly wol-ly doo-dle all the day.

Chorus D



Fare thee well, fare thee well, fare thee well my fair - y fey, For I'm

A7



goin' to Lou'si-an-a for to see my Su-si-an-na, Sing-ing pol-ly wol-ly doo-dle all the day.

(The phrase "Singing polly wolly doodle all the day" follows every line in each verse.)

Oh, my Sal she is a maiden fair . . .
With curly eyes and laughing hair . . . Chorus

Oh, I went to bed, but it wasn't no use . . .
My feet stuck out for a chicken roost . . . Chorus

Oh, a grasshopper sittin in a railroad track . . .
A-picking his teeth with a carpet tack . . . Chorus

Behind the barn, down on my knees . . .
I thought I heard a chicken sneeze . . . Chorus

He sneezed so hard with the whooping cough . . .
He sneezed his head and tail right off . . . Chorus

Polly Wolly Doodle

(fiddle)





The Basket

1. First couple right, four hands across,
A tisket and a tasket.
2. The ladies bow and the gents know how,
And you make your little basket.

First couple walks to couple two. The two gents join both hands. The ladies join hands underneath the gents' hands.

The gents raise their hands in a circle as the ladies walk together. The gents keep their hands joined, lowering them to the small of the ladies' backs. The ladies now raise their hands in a circle as the gents bow under. The ladies lower their hands to the small of the gents' backs.

To Chorus

3. Swing it high, swing it low,
You make your basket go.
For you make it and you shake it,
and you swing it and you break it.
4. And on to the next you go.
5. Then six around, six hands across,
A tisket and a tasket.
6. The ladies bow and the gents know how,
You make a bigger basket.

Leaning back on the encircling arms, keeping the right feet slightly forward, keep shoving around on the left.

Couples one and two drop hands and both couples go to couple three.

As in 1.

As in 2.

To Chorus

7. Swing it high, swing it low,
You make your basket go.
For you make it and you shake it,
and you swing it and you shake it.
8. It's on to the last you go.
9. Then eight around, eight hands across,
A tisket and a tasket.
10. The ladies bow and the gents know how,
You make your great big basket.

As in 3.

As in 4, with couples one, two and three going to couple four.

As in 1.

As in 2.

To Chorus

11. Swing it high, swing it low,
You make your basket go.
For you make it and you shake it,
and you swing it and you break it.

As in 3.

12. And everybody swing.

All return to own position and swing.

To Chorus

13. Swing her high, swing her low,
Around and around you go.
For it was such fun so you do it again,
Promenade and away you go.

Partners keep swinging.

14. Promenade. (8 bars)

All promenade.





Dewey Dowell.
Photo by Diane DuVernet



The Greengrass Cloggers at Union Grove. *Photo by Diane DuVernet*

Captain Jinks

(song)

Verse

G **D7**

I'm Cap - tain Jinks of the Horse - Ma - rines, I feed my horse on

G **D7**

corn and beans, And sport young la - dies in their teens, Tho' a cap - tain in the

G **C** **G** **D7** **G**

ar - my. I teach young la - dies how to dance, How to dance, how to dance, I

C **G** **A7** **D7**

teach young la - dies how to dance, For I'm the pet of the ar - my.

Chorus **G** **D7** **G**

I'm Cap - tain Jinks of the Horse Ma - rines, I feed my horse on corn and beans, And

D7 **G**

of - ten live be - yond my means, For that's the style in the ar - my.

I joined my corps when twenty-one,
Of course I thought it capital fun.
When the enemy comes of course I run,
For I'm not cut out for the army.
When I left home, mama she cried,
Mama she cried, mama she cried,
When I left home, mama she cried,
"He's not cut out for the Army." *Chorus*

The first time I went out for drill,
The bugler sounding made me ill.
Of the battlefield I'd had my fill,
For I'm not cut out for the army.
The officers they all did shout,
They all did shout, they all did shout,
The officers they all did shout,
"Why, kick him out of the army!" *Chorus*

Captain Jinks

(fiddle)

Captain Jinks

Do-si-do with your corners all,
 Your corners all, your corners all.
 Do-si-do with your partners all,
 For that's the style in the army.
 Allemande left with your corners all,
 Your corners all, your corners all.
 Allemande right with your partners all,
 You do it right in the army.


To Chorus

Balance with your corners all,
 Your corners all, your corners all.
 Swing your corner lady round
 And promenade the hall.
Spoken: Promenade your corners.

Oh, Them Golden Slippers

(song)

Verse **D**



Oh, my gol - den slip - pers are _____ laid a - way, Cause I
long white robe _____ that I bought last June, I'm a -

A7



don't 'spect to wear 'em till my wed - ding day, And my long tailed coat that I
goi' to get changed cause it fits too soon, And the old gray horse that I

1. D **2. D**



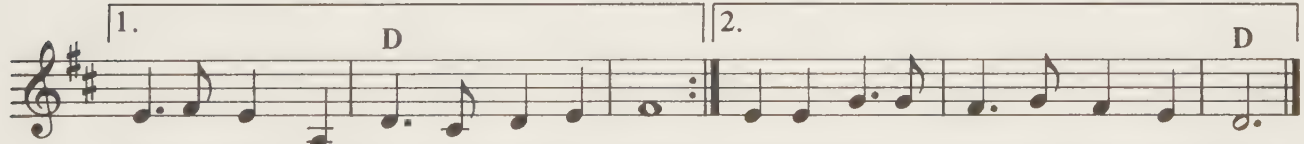
loved so well, I will wear up in the char - iot in the morn. And my
used to drive, I will hitch him to the char - iot in the morn.

Chorus **G** **A7**



Oh, them gold - en slip - pers, Oh, them gold - en slip - pers, Gold - en slip - pers I'm _____

1. D **2. D**



gon - na wear, Be - cause they look so neat. gon - na wear to walk the gold - en street.

Oh, my old banjo hangs on the wall,
Cause it ain't been tuned since way last fall,
But the folks all say we'll have a good time
When we ride up in the chariot in the morn.
There's old brother Ben and his sister Luce,
They will telegraph the news to Uncle 'Bacco Juice.
What a great camp meeting there will be that day,
When we ride up in the chariot in the morn. *Chorus*

So, it's good-bye children, I will have to go
Where the rain don't fall and the wind don't blow,
And your winter coats, why, you will not need,
When you ride up in the chariot in the morn.
But your golden slippers must be nice and clean,
And your age must be just sweet sixteen,
And your white kid gloves you will have to wear,
When you ride up in the chariot in the morn. *Chorus*

Oh, Them Golden Slippers

(fiddle)

Uptown and Downtown

1. First couple up center and away uptown.

2. Bring that other couple down.

3. Pick them up and you lay them down,
Then away you go all around the town.

4. Separate, go around alone.

5. Right elbow swing when you meet your own.

6. Swing on the corner, swing round all,
Swing your corner lady.

To Chorus

7. Swing your corner lady, swing her round and round,
Promenade her once around, promenade the town.
(Promenade to the last 8 bars of the chorus)

Each gent does the dance twice in succession.

First couple walks to couple three and all join hands.

Couple three follows couple one back to couple one's position.

Couple one now follows couple three back to couple three's position.

First couple passes through couple three: the lady turns to her right and the gent to his left, walking around the outside of the set to their own position.

First couple link right arms and turn once in position.

All gents swing corner ladies.

Keep swinging, then promenade corner ladies.

(song)

Verse

wag - on, Wait for the wag - on And we'll all take a ride.

Then come with me, dear Phillis,
My dear, my lovely bride,
We'll jump into the wagon,
And all take a ride. *Chorus*

(fiddle)



Duck for the Oyster

1. First couple right and circle four,
You circle halfway round.

2. Now, duck for the oyster,
Duck, duck, duck.

To Chorus

3. And dive for the clam,
Dig, dig, dig.
4. Now the one from the happy land,
And take your partner on.

First couple walks to couple two: join hands and circle to the left halfway around so that couple one will be on the outside of the set, couple two on the inside of the set.

Keeping hands joined in a circle, couple two makes an arch with their inside joined hands. Couple one walks under the arch three steps, and back out three steps.

Couple one now makes the arch. Couple two passes under three steps and back out three steps.

Couple two makes the arch. Couple one passes completely under the arch, dropping hands with couple two and proceeding to couple three.

First couple visits couples three and four, successively, repeating 1 through 4. Substitute 1a for 1 as couple visits couple three, and 1b for 1 as couple one visits couple four.

1a. It's on to the next, you circle four . . .

1b. It's on to the last, you circle four . . .

With couple four, substitute 4a for 4.

- 4a. Now the one from the happy land,
And everybody swing.

All gents swing their ladies.

5. You swing your little honey,
You swing her 'round and 'round.
You promenade your honey,
Right in your own home town.

Keep swinging; then promenade to the chorus.

Miss MacLeod's Reel

(dance: Turkey Wing)

First_ cou - ple right_ and you cir - cle four, Then_ cir - cle left_ with the

girls you a - dore. Now,_ two gents by_ the old tur - key wing, And give that gent a

great_ big_ swing. To the op - po - site_ gal by the pi - geon wing, And the

two_ gents_ back by the tur - key wing, Then you give_ each_ oth - er an -

oth - er swing, And part - ners by the pig - eon_ wing. Then_ pig - eon_ wing.

Chords: A, E7, A, D, E7, A, E7, A, D, A, E, A, E

1. Repeat as necessary for dance

Final ending

Miss MacLeod's Reel

(fiddle)

Chords: A, E7, A, D, A, E7, A



Turkey Wing

1. First couple right and circle four,
Then circle left with the girls you adore.

2. Now, two gents by the old turkey wing,
Give each other another swing.

3. To the opposite gal by the pigeon wing.

4. Two gents back by the turkey wing,
Then you give each other another swing.

5. Partners by the pigeon wing.

Music repeats

6. Then join your hands and circle round,
Keep your feet right on the ground.

7. Pass those little girls side by side,
Turn them around you and make it wide.
Now pass them over to that gent over there,
And around that gent without any hair.
Send them back on the outside track,
Put your arm around their waists and turn them back.

First couple visits couples three and four, repeating 1 through 7. Substitute 1a for 1 as couple visits couple three, and 1b for 1 as couple visits couple four.

1a. It's on to the next and circle four,
Circle left with the girls you adore.

1b. It's on to the last and circle four,
Circle left with the girls you adore.

8. Swing your partners up and down,
Swing your partners round and round.

9. Allemande left with your corners. (4 bars)

10. Promenade with your partners. (8 bars)

First couple walk to couple two; join hands and circle to the left once around.

First and second gents link right arms and turn twice.

First gent and second lady link left arms and turn once. First lady and second gent do the same.

As in 2.

As in 3—but with partners.

Couples one and two join hands and circle once around to the left.

Docey-do (*see Square Dance Calls*).

All gents swing their ladies.

Allemande left (*see Square Dance Calls*).

Promenade.

The White Cockade

(song: John Hielandman)

Words by ROBERT BURNS

Verse

G

D



A_ hie-land lad me_ love was born, The low-land laws he_ held in scorn, But he

G

D

Em

D

C

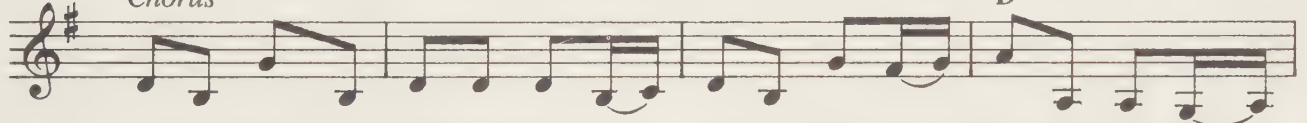
G



still was faith - ful_ to his clan, My_ gal - lant,_ braw_ John_ Hie-land-man. Sing_

Chorus

D



hey, me braw John Hie-land-man, sing_ ho, me braw John_ Hie-land-man. There's_

G

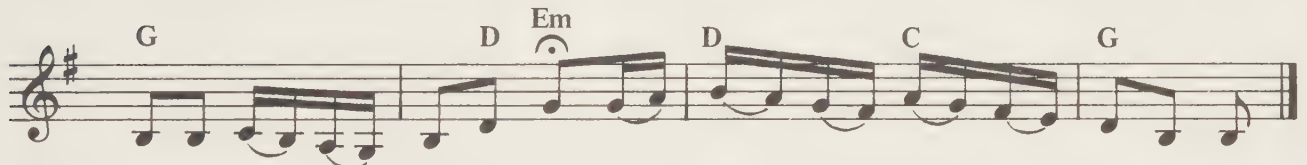
D

Em

D

C

G



not a lad_ in_ all the land, Was_ match_ for_ my_ John_ Hie-land-man.

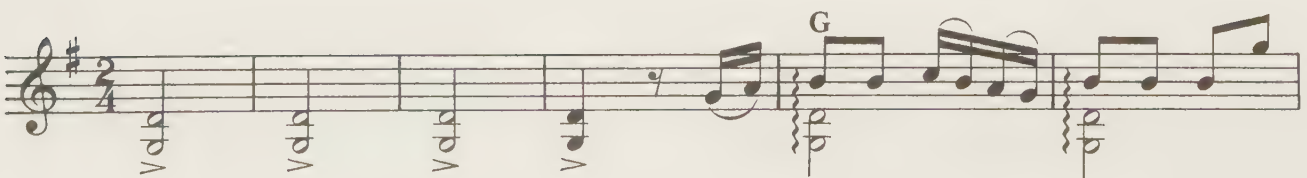
With his skirling pipes and his tartan plaid,
And flashing broadsword by his side,
The ladies' hearts he did trepan,
My gallant, braw John Hielandman. *Chorus*

They banished him beyond the sea,
But 'ere the bud was on the tree,
All down my cheeks the pearls ran,
Embracing my John Hielandman. *Chorus*

But oh, they caught him at the last,
And bound him in a dungeon fast.
My curse upon them, every one,
They've hanged my braw John Hielandman. *Chorus*

The White Cockade

(fiddle)





Push Her Away (Patter call)

1. Head gents out to the lady on the right. (2 bars)

2. Balance there with all your might. (2 bars)

3. Bow to that lady. (2 bars)

4. Kneel to that lady. (2 bars)

5. Swing that little sugar plum,
Squeeze her, boy, and don't be dumb. (4 bars)

6. Push her away and see her smile,
Bring her back and swing her awhile. (4 bars)

7. Push her away away and see her grin,
Bring her back and swing again. (4 bars)

8. With a deedle-i-deedle-i-deedle-i-do,
Swing her again before you go. (4 bars)

Head gents visit each lady on the right, repeating 1 through 8. Substitute 1a for 1 as gents go to each lady in turn and 1b for 1 as gents return to own partner.

1a. It's on to the next . . .

1b. It's on to your own . . .

On the last "push her away and see her grin" with partner, caller substitutes 8a for 8.

8a. Comb your hair and button your shoe,
Promenade 'em two by two.
Little bit o' heel, little bit o' toe
Promenade boys and don't be slow. (12 bars)

Gents one and three walk past their partners to the next ladies. They stand there with their backs to the center of the set.

Balance (*see Square Dance Calls*).

All swing.

The gent retains the lady's right hand in his left and both move back away from each other and then back together again for another swing.

As in 6.

Keep swinging.

Finish swing with partner. Promenade.

Rig A Jig Jig

(song)

Verse A E7 A

As I was walk - ing down the street, down the street, down the street, A

pret - ty young miss I chanced to meet, Hi - o, hi - o, hi - o.

Chorus A E7 A

Rig a jig jig and a - way we go, A - way we go, a - way we go.

Rig a jig jig and a - way we go, Hi - o, hi - o, hi - o. —

I asked her would she walk with me,
Walk with me, walk with me.
I asked her would she walk with me,
Hi-o, hi-o, hi-o. *Chorus*

And so we took a little walk,
Little walk, little walk.
And so we took a little walk,
Hi-o, hi-o, hi-o. *Chorus*

And sweet and loving was our talk,
Was our talk, was our talk.
And sweet and loving was our talk,
Hi-o, hi-o, hi-o. *Chorus*

Rig A Jig Jig

(fiddle)

A E7 A

E7 A



Grapevine Twist

1. You take your honey by the wrist,
And around the next with a grapevine
twist.
2. You loop right back with a whoa haw gee,
And around the gent from Tennessee.
3. You circle up four and away you go,
Hi-o, hi-o, hi-o, hi-o.
4. Now, round the next we do insist,
You do it right with a grapevine twist.
5. Come on there and don't be slow,
Keep that line right on the go.
6. Around that gent with a whirly-gig,
That's the gent who wears a wig.
7. You circle up six and away you go,
Hi-o, hi-o, hi-o, hi-o.
8. Now through the last, but not the least,
You do it right with a grapevine twist.
9. Hurry up there and don't be late,
You're going like an old slow freight.
Don't forget your figure of eight,
Around the gent and don't hesitate.
10. Around the gent with a gee and a haw,
That's the gent from Arkansas.
11. You circle up eight and away you go,
Hi-o, hi-o, hi-o.
12. The other way back, you're going wrong,
Everybody swing your own.
13. You swing her high you swing her low,
That's the gal in calico.
14. Promenade. (8 bars)

First couple, holding inside hands, with gent in the lead, walks through couple two around the second lady and back into the center of the set.

Couple one now turns clockwise in a small circle, goes through couple two once again, around the gent, back into the center of the set and face couple two.

Couples one and two join hands and circle left once around.

First gent and second lady release hands, and with four in line, keeping hands joined, led by the first gent, go through couple three, around the third lady and back to the center of the set.

First gent leads the line in a clockwise circle in the center of the set and . . .

First gent leads through couple three once again, around the gent and back into the center of the set.

Couples one, two and three join hands and circle left once around.

First gent and third lady release hands, and with the six in line, keeping hands joined, led by the first gent, go through couple four, around the fourth lady and back into the center of the set.

First gent leads the line into a clockwise circle in the center of the set and . . .

First gent leads through couple four once again, around the gent and back into the center of the set.

All join hands and circle to the left seven steps and . . .

Go back to the right seven steps.


Swing your partners.

All promenade.

Rakes of Mallow

(dance: Swing in the Hall)

D A7



First cou-ple through the cou-ple on the right, And you swing in the hall till the

D



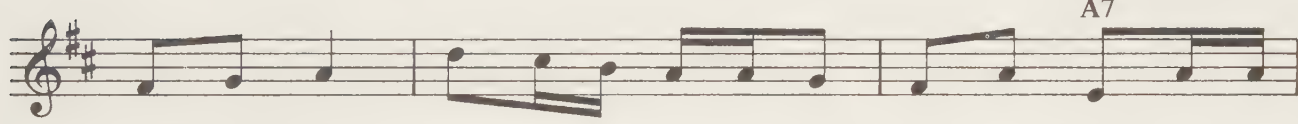
mid-dle of the night, Then you swing with your squaw till she hol-lers for her maw,

A7 D



When you get through you'll be hol-ler-in' for your paw. Sep - a - rate on the

A7



out - side track, Swing in the cen - ter when you get back. With a

D A7 D



two - bit, six - bit, eight - bit swing, Swing your hon - ey a - round the ring.

Rakes of Mallow

(fiddle)

V D A7



D A7 D





Swing in the Hall

1. First couple through the ^{next} couple on the right,
Swing in the hall till the middle of the night.
Then you swing with your squaw till she hollers
for her maw,
When you get through you'll be hollering for
your paw.
2. Separate on the outside track,
Swing in the center when you get back.
With a two-bit, six bit, eight-bit swing,
Swing your honey around the ring.
3. Join your paddies and here we go,
Around and round, then a docey-do.
4. Pass those girls side by side,
Turn them around and make it wide.
Now pass them over to that gent over there,
That's the gent who doesn't care.
Send them back on the outside track,
Put your arm around their waist and turn
them back.)

First couple visits couples three and four, repeating 1 through 4.

5. Swing your partners one and all,
Swing her high but don't let her fall.
6. Do-si-do with corner when you are through,
That's the girl who isn't true.
7. Promenade with your partner so sweet,
Lift that girl right off her feet.
Promenade boys and away you go,
There's a chicken in the bread pan picking up
dough.

First couple walks through couple two
and swings on the outside of the set.

First lady passes around the second gent
to the center of the set. First gent passes
around second lady to the center of the
set. Swing.

Couples one and two join hands and
circle to the left once around. Drop hands
with opposite couple, partners still keeping
their inside hands joined.

Docey-do (*see Square Dance Calls*).

All gents swing their ladies.

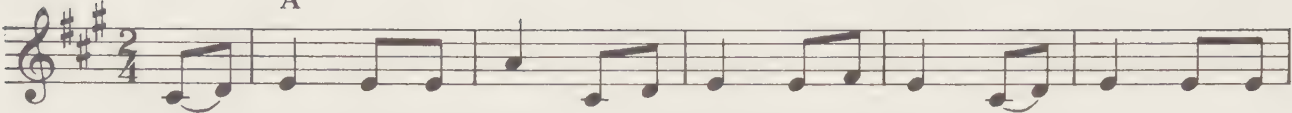
Do-si-do (*see Square Dance Calls*).

All promenade.

Billy Boy


(song)

A




Oh, where have you been, Bil - ly Boy, Bil - ly Boy? Oh, where have you

E7



been, Charm - ing Bil - ly? I have been to seek a wife, She's the

A D A E7 A



joy of my life, She's a young thing and can - not leave her moth - er.

Oh, where does she live, Billy Boy, Billy Boy?
Oh, where does she live, Charming Billy?
She lives on the hill, forty miles from the mill.
She's a young thing and cannot leave her mother.

And did she take your hat, Billy Boy, Billy Boy?
And did she take your hat, Charming Billy?
Oh, yes she took my hat, and she threw it at the cat.
She's a young thing and cannot leave her mother.

Did she bid you to come in, Billy Boy,
Billy Boy?
Did she bid you to come in, Charming Billy?
Yes, she bade me to come in, and to kiss her on the chin.
She's a young thing and cannot leave her mother.

Did she set for you a chair, Billy Boy,
Billy Boy?
Did she set for you a chair, Charming Billy?
Yes, she set for me a chair, but the bottom wasn't there.
She's a young thing and cannot leave her mother.

Can she make a feather bed, Billy Boy, Billy Boy?
Can she make a feather bed, Charming Billy?
She can make a feather bed that will rise above your head.
She's a young thing and cannot leave her mother.

Billy Boy

(fiddle)

A





Billy Boy

1. First couple to the right,
Circle four hands around.
Now the other way back,
Charming Billy.

First couple walks to couple two. All join hands and circle left seven steps, then back to the right seven steps.

2. Swing the opposite lady,
Till she cries like a baby.
She's a young thing,
And cannot leave her mother.

Couples one and two exchange partners. Swing.

3. Take her on to the next,
Circle four hands around.
Now the other way back,
Charming Billy.

First gent takes his new partner to couple three. As in 1.

4. Swing the other fellow's dame,
Oh, you swing her just the same.
She's a young thing,
And cannot leave her mother.

Couples one and three exchange partners. Swing.

5. Take her on to the last,
Circle four hands around.
Now the other way back,
Charming Billy.

First gent takes new partner to couple four. As in 1.

6. Swing that little water lily,
Oh, you swing her till she's silly.
She's a young thing,
And cannot leave her mother.

Couples one and four exchange partners. Swing.

7. Now you balance with your own,
Billy Boy, Billy Boy.

Balance (*see* Square Dance Calls) with new partners.

8. Then you swing her once around,
Charming Billy.

All swing new partners.

9. Then you promenade the hall,
Promenade one and all.
Promenade to your place,
Charming Billy. (12 bars)

All promenade.

Second, third and fourth gents now repeat 1 through 8; at the end all will have original partners back.

Kingdom Coming

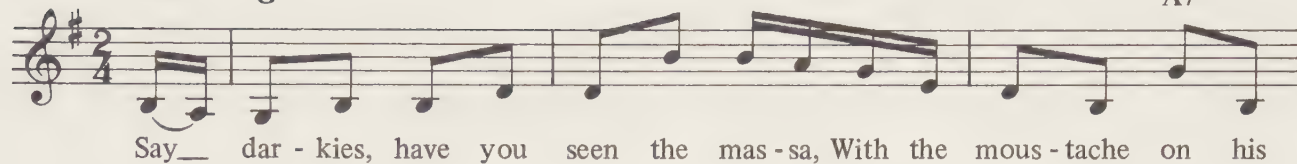
(song)

Words and Music by HENRY C. WORK

Verse

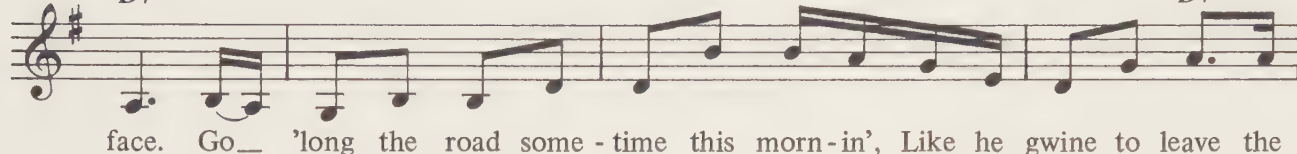
G

A7



D7

D7

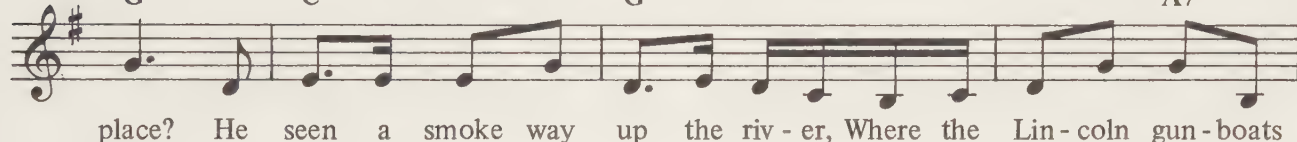


G

C

G

A7

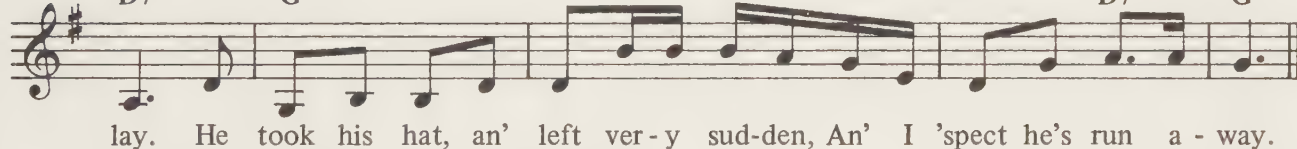


D7

G

D7

G

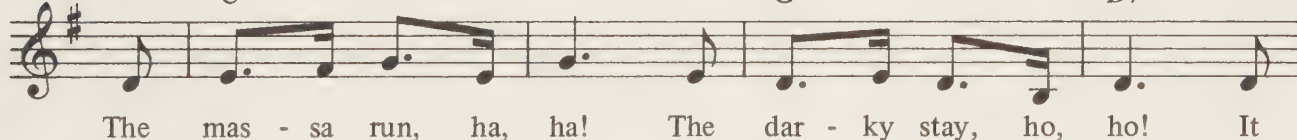


Chorus

C

G

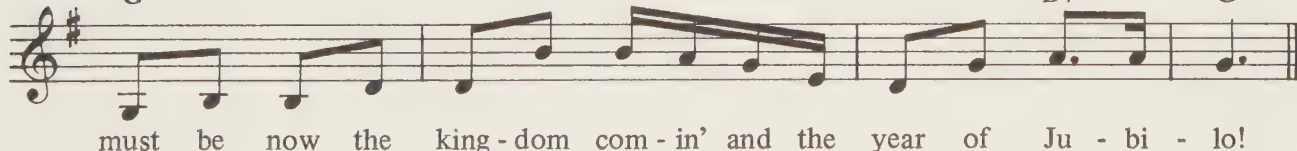
D7



G

D7

G



He's six foot one way, two foot t'other,
And he weighs three hundred pounds.
His coat so big he couldn't pay the tailor,
And it won't go half way round.
He drill so much they call him Cap'n,
And he got so dreadful tanned,
I 'spect he try and fool them Yankees
For to think he's contraband. *Chorus*

The overseer he make us trouble,
And he drive us round a spell.
We lock him up in the smokehouse cellar,
With the key thrown in the well.
The whip is lost, the handcuff broken,
But the massa'll have his pay.
He's old enough, big enough, ought to known better
Than to went and run away. *Chorus*

Kingdom Coming

(fiddle)

Progressive Three Circle (Prompt call)

A progressive circle dance is used when there are more ladies than men or vice versa. The circle is formed around the hall with gents having a lady on each side, facing another similar threesome.

1. Circle left. (4 bars)

Threes join hands with opposite threes in a circle, and circle left halfway around. Drop hands and straighten lines in opposite direction.

2. Swing your partner. (4 bars)

Gents swing righthand ladies.

3. Circle right. (4 bars)

Opposite threes join hands and circle rightward to original position. Drop hands and straighten lines.

4. Swing your corners. (4 bars)

Gents swing lefthand ladies.

5. Allemande right with your partners. (4 bars)

Allemande right (*see Square Dance Calls*).

6. Allemande left with your corners. (4 bars)

Allemande left (*see Square Dance Calls*).

7. Forward and back. (4 bars)

Threes walk three steps to each other. Honor, and retire to own position.

8. Forward and through to next. (4 bars)

Opposites pass by the right shoulders and meet the next three coming toward them. Honor.

Repeat 1 through 8, meeting new threes each time, as many times as you like.

She'll Be Coming Round the Mountain

(song)

She'll be com - in' round the moun - tain when she comes, She'll be
com - in' round the moun - tain when she comes. She'll be
com - in' round the moun - tain, she'll be com - in' round the moun - tain, She'll be
com - in' round the moun - tain when she comes.

Oh, we'll all go out to meet her when she comes. *Repeat*

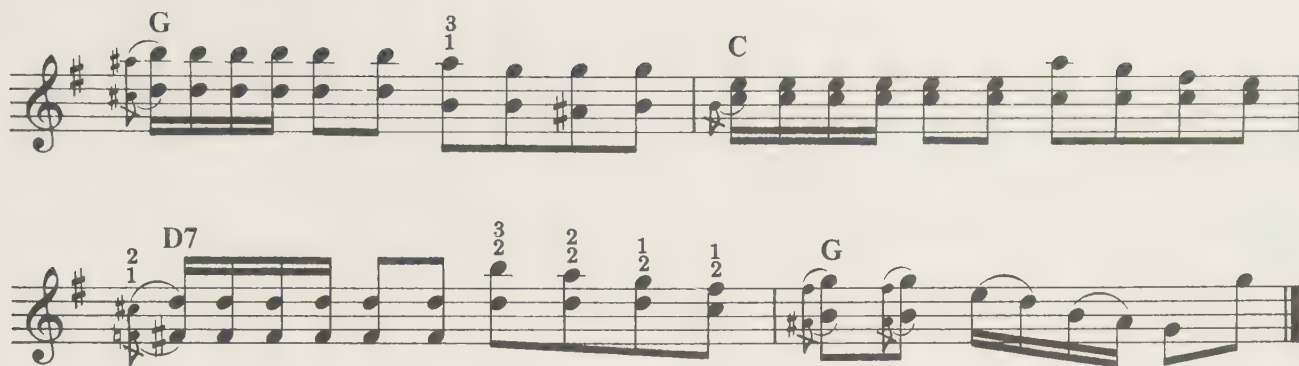
Oh, we'll all go out to meet her and we'll all go out to greet her. *Repeat first line*

She'll be driving six white horses when she comes. *Repeat*

She'll be driving six white horses, she'll be driving six white horses. *Repeat first line*

She'll Be Coming Round the Mountain

(fiddle)



She'll Be Coming Round the Mountain

1. Oh, the head couples ladies chain, and side couples swing.

2. Chain them round the mountain, chain them home.

3. Then the side couples ladies chain, the head couples swing.

4. You chain them round the mountain, chain them home.

5. Then it's allemande left with your corner.

6. And it's allemande right with your own.

7. You swing the next girl on your right.

8. Oh, swing that little sugar plum,
Squeeze her, boy, and don't be dumb.

9. Promenade your honey round and round.
(12 bars)

The two head ladies walk to each other and take right hands. Walk past each other and drop hands. Each takes the opposite gent by the left hand with her left, the gent places his right arm around the lady's waist and turns the lady counterclockwise so that on completion of the turn, the two couples are facing. Honor. While head couples are doing this, side couples swing.

Two head ladies return to partners, as above. Side couples continue swinging.

As in 1.

Two side ladies return to their partners, as in 2.

Allemande left (*see Square Dance Calls*).

Allemande right (*see Square Dance Calls*).

Swing righthand lady.

Keep swinging.

All promenade.

Red River Valley

(song)

D A7 D

From this val - ley they say you are go - ing, We will miss your bright

A7 D

eyes and sweet smile. For they say you are tak - ing the

G A7 D

sun - shine, That has fol - lowed our path - way a - while.

Chorus: Come and sit by my side if you love me,
Do not hasten to bid me adieu.
Just remember the Red River Valley,
And the cowboy who loved you so true.

Won't you think of the valley you're leaving?
Oh, how lonely and sad it will be.
Won't you think of the kind hearts you're breaking,
And the pain you are causing to me? *Chorus*

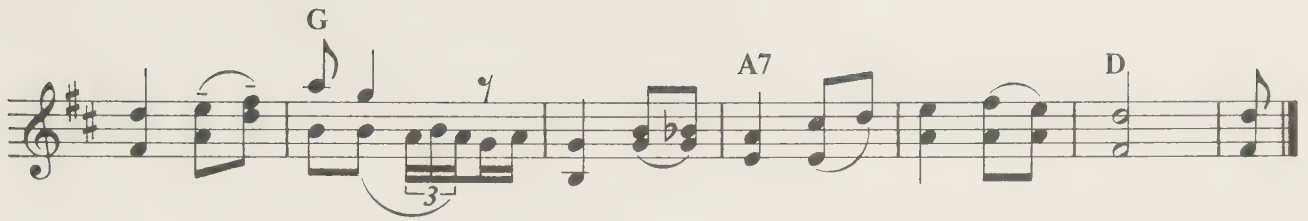
They will bury me where you have wandered,
Near the hills where the daffodils grow,
When you're gone from the Red River Valley,
For I can't live without you, I know. *Chorus*

Red River Valley

(fiddle)

D A7 D 3

A7 D 3



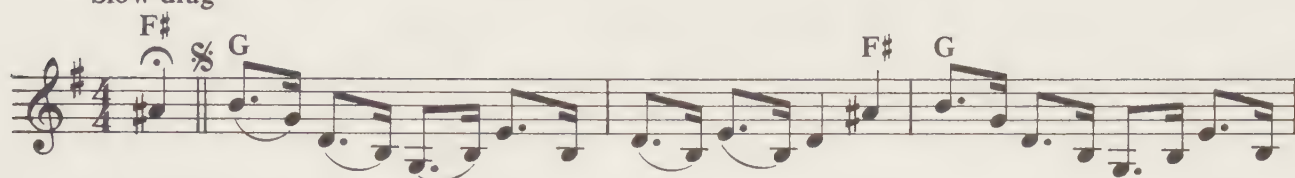
Red River Valley

1. Oh, the head couples right and you circle.
Couples one and three go to the couples on their right, join hands in a ring and circle left once around.
2. And you swing with the other fellow's girl.
Each gent swings with the opposite lady.
3. Now you step right back and you honor.
All stop swinging and gents honor the ladies they have just swung.
4. Then you swing your own Red River girl.
Swing own partners.
5. Now the head couples circle in the center.
Couples one and three join hands in a ring and circle once to the left in the center of the set.
6. And you swing with the other fellow's girl.
As in 2.
7. Now you step right back and you honor.
As in 3.
8. And you swing your own Red River girl.
As in 4.
9. Lead on to the left and you circle.
Couple one goes to couple four and couple three to couple two. Join hands in a ring and circle left once.
10. And you swing with the other fellow's girl.
As in 2.
11. Now you all step back and you honor.
As in 3.
12. And you all swing your Red River girl.
As in 4.
13. Oh, you swing your own in the valley,
And you promenade one and all.
Continue swing until promenade.
14. Promenade. (8 bars)
All promenade.

Chicken Reel

(square dance)

Slow drag



Do__ si__ do__ with your cor - ners__ all.



Do__ si__ do__ with your part - ners__ all.



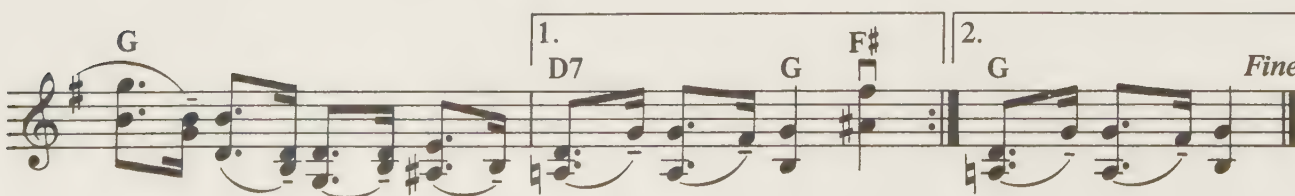
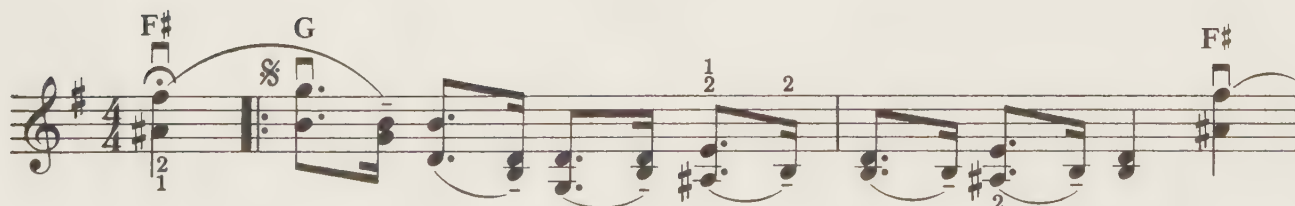
Al - le - mande left with your
Al - le - mande right with your



cor - ners__ all.
part - ners__ all.

Chicken Reel

(fiddle)





- Do-si-do (*see Square Dance Calls*).
As in 1—with partners.
Allemande left (*see Square Dance Calls*).
Allemande right (*see Square Dance Calls*).
Balance (*see Square Dance Calls*).
All promenade.

A black and white photograph of a crowded, dimly lit interior, likely a saloon or dance hall. A man in a wide-brimmed hat stands on the right, holding a glass. A woman in a dark dress is in the center, surrounded by men. The scene is lively and suggests a social gathering.

The Kerry Dance

(song)

JAMES L. MOLLOY

Verse

C F C Am D7 G7

Oh, the days of the Ker-ry Dan - ces, Oh, the ring of the pi - per's tune.

C F C Am F G7 C *Fine*

Oh, for one of those hours of glad - ness, Gone, a - las, like our youth, too soon.

G Em G Em G Em7 A7 D7

When the boys be - gan to gath - er In the glen of a sum - mer night,

G Gmaj7 G7 C Cm Bm Am7 G

And the Ker - ry pi - per's tun - ing, Made us long__ with wild de - light,

Chorus

F Em Dm D7 G7 *D. C. al Fine*

Oh, to think of it, Oh, to dream of it, Fills my heart with tears.____

Was there ever a sweeter colleen
In the dance than Eily More?
Or a prouder lad than Thady,
As he boldly took the floor?
“Lads and lasses to your places,
Up the middle and down again.”
Ah! the merry-hearted laughter,
Ringing through the happy glen. *Chorus*

Loving voices of old companions
Stealing out of the past once more,
And the sound of the dear old music,
Soft and sweet as the days of yore.
When the boys began to gather
In the glen of a summer night.
And the Kerry pipers tuning
Made us long with wild delight. *Chorus*

The Kerry Dance

(fiddle)

The musical score for 'The Kerry Dance' is written for fiddle in 6/8 time. It consists of five staves of music. The first staff begins with a C major chord and ends with a G7 chord. The second staff ends with a 'Fine' marking. The third staff includes chords such as G, Gmaj7, G7, Em, G, Em, A7, and D7. The fourth staff includes G, Gmaj7, G7, C, Cm, Bm (with a 2/1 triplet), Am7, and G. The fifth staff includes F, Em, Dm, D7, and G7 (with a 3/2 triplet), ending with a 'D. C. al Fine' marking.

Righthand Lady

1. First gent to the right with the right hand lady.
2. Back to your own with the left hand round.
3. On to the next by the right hand round.
4. Back to your own with the left hand round.
5. On to the last, with the right hand round.
6. Then all swing your partners round.
Swing her high and swing her low,
Swing your girl with the great big toe.
7. Promenade one and all,
Promenade one and all.
The left foot up and the right foot down,
Hurry up and go to town.

First gent walks to the lady on the right. They join right hands and walk once around each other to the left.

First gent returns to own partner. They join left hands and walk once around each other.

First gent goes to third lady, as in 1.

As in 2.

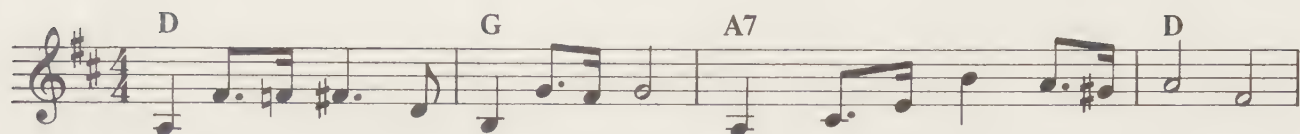
First gent now goes to fourth lady, as in 1.

All gents swing their ladies.

All promenade.

The Spanish Cavalier

(song)



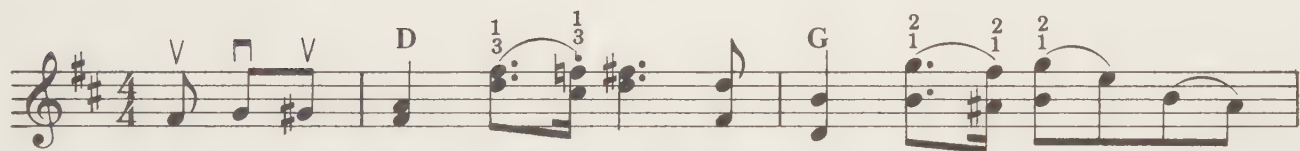
Say, dar - ling say, when I'm far a - way, Some - times you may think of me, dear.



Bright, sun - ny days will soon fade a - way, Re - mem - ber what I say and be true, dear.

The Spanish Cavalier

(fiddle)



The Spanish Cavalier

(fiddle variation)





Honolulu Baby

1. First gent to the right,
Circle three hands around.
2. Swing with the other fellow's lady.
3. When you have swung,
Go back where you belong
And swing with your Honolulu baby.

First gent walks to couple two. They join hands in a ring and circle once to the left.

First gent and second lady swing.

Swing your partner.

First gent visits couples three and four, repeating 1 through 3. Substitute 1a for 1 as gent visits couple three and 1b for 1 as gent visits couple four.

- 1a. It's on to the next,
Circle three hands around.

- 1b. It's on to the last,
Circle three hands around.

With couple four, substitute 3a for 3.

- 3a. When you are done,
Go back and have some fun,
And all swing your Honolulu baby.
4. Oh, you swing her around,
You swing her up and down.
5. Promenade with your lady,
Your arm across her waist
And you promenade to place,
Promenade with your Honolulu Baby.

All swing partners.

Keep swinging.

Promenade with your partners.

The Son of a Gambolier

(song)

I'm a ram - bl - ing wretch of pov - er - ty, From Tip - 'ry Town I
came. 'Twas pov - er - ty first forced me___ to go out in the
rain. In all kinds of weath - er; be it wet or be___ it
dry, I am bound to make my liv - ing, boys, Or lay me down and die.

Chorus: Then combine your humble ditties as from tavern to tavern we steer.
Like every honest fellow, I drinks my lager beer;
Like every honest fellow, I takes my whiskey clear.
I'm a rambling wretch of poverty and the son of a gambolier—
I'm the son of a, son of a, son of a, son of a, son of a gambolier!

I once was tall and handsome, and was so very neat;
They thought I was too good to live, most good enough to eat.
But now I'm old, my coat is torn, and poverty holds me fast,
And every girl holds up her nose as I go wandering past. *Chorus*

I'm a rambling wretch of poverty, from Tip'ry town I came,
My coat I bought from an old pawn shop way down in Maiden Lane.
My hat I got from a sailor lad just eighteen years ago,
And my shoes I picked up from an old dust heap, and oh, they pinch me so! *Chorus*

The Son of a Gambolier

(fiddle)



Rambling Wreck

1. First couple right and circle four,
You circle four hands round.
2. You do-si-do your opposite lady once
around.
3. You swing your opposite lady,
You swing her up and down.
4. You swing her in the center,
Kick her shins and knock her down.

First couple walks to couple two; all join hands and circle to the left once around. Drop hands.

Do-si-do (*see Square Dance Calls*).

Gents swing opposite ladies.

Keep swinging. *Ad lib.*

First couple visits couples three and four, repeating 1 through 4. Substitute 1a for 1 as couple visits couple three and 1b for 1 as couple visits couple four.

- 1a. It's on to the next and circle four,
You circle four hands round.
- 1b. It's on to the last and circle four,
You circle four hands round.

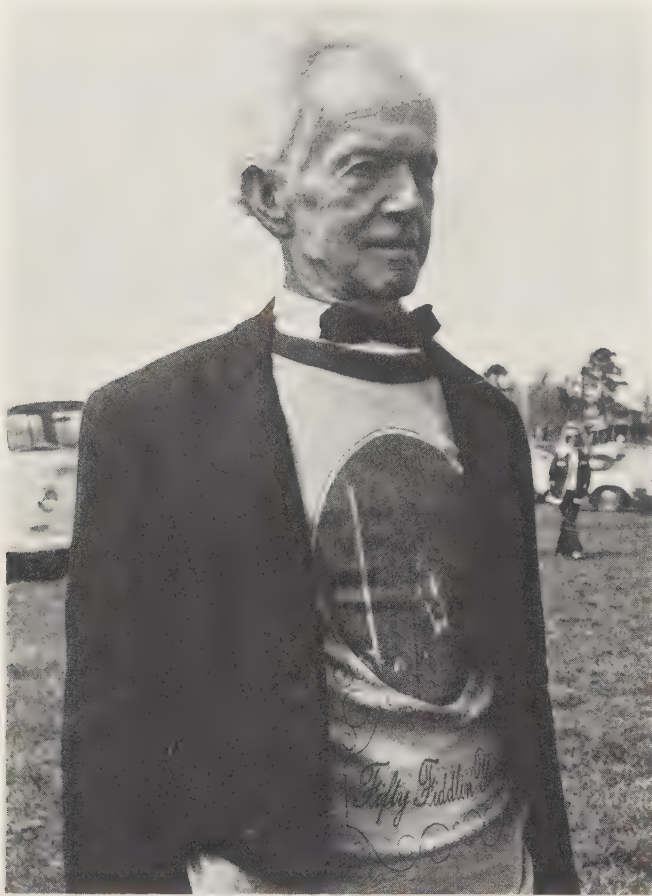
Then on 4, with couple four, substitute 4a for 4.

- 4a. Then everybody swing your own,
You swing them round and round.
5. You swing your little honey,
You swing her mighty hard.
6. Promenade your honey,
Right in your own back yard. (*12 bars*)

Gents swing their partners.

Keep swinging.

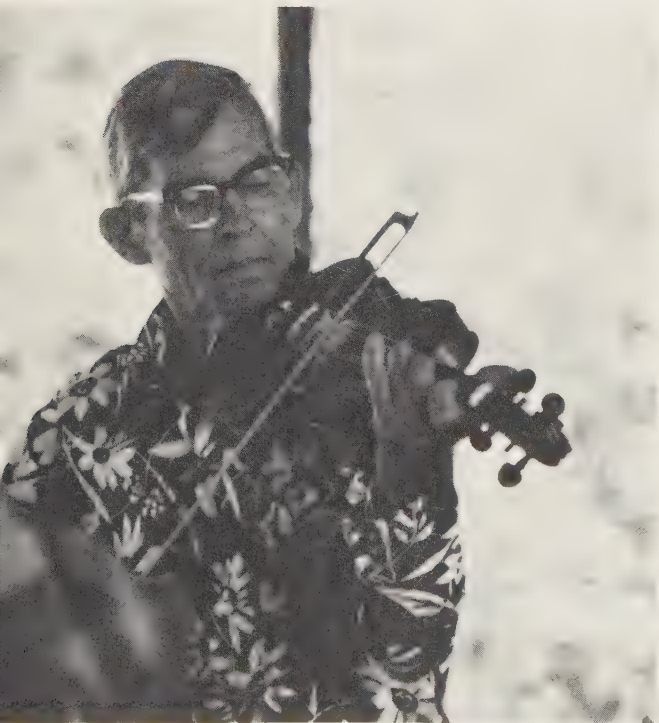
All promenade.



Dewey Dowell. Photo by Diane DuVernet



Fate Morrison. Photo by Tommy Simmons (courtesy of Arkansas Dept. of Parks and Tourism)



Charlie Richardson. Photo by Peter Miller (courtesy of Arkansas Dept. of Parks and Tourism)

Bill Summers. Photo by Diane DuVernet



Section III
Fiddle Tunes



Black Mountain Rag

(fiddle)

Very fast

A G A

1. 2. A

1. E7 A 2. Repeat over and over E7 A D.C.

Flop-Eared Mule

D A7 D 1. D 2. D

A E7 1. A 2. A D.C. ad infinitum

Rye Straw

A D A D A E7 A Fine

4 D A E7 A

D A D.C. al Fine

Lamplighter's Hornpipe

V $\frac{2}{4}$ A E7
 A D E7 1. A 2. A
 A E7 A E7
 A E7 A E7 1. A 2. A

Liverpool Hornpipe

V $\frac{2}{4}$ D Em A G D A7 D
 Em A D A7 1. D 2. D *Fine*
 Bm F#7 Bm A G D A7 D
 Em A D A7 1. D 2. D.S. al Fine

Fisher's Hornpipe

Musical score for Fisher's Hornpipe in 2/4 time. The score consists of four staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in treble clef. Chords are indicated above the notes: G, C, G, C, G, D7, G, D7, G, C, G, C, G, D7, 1. G, 2. G, D7, G, D, A7, D, C, G, C, D7, 1. G, 2. G.

Rustic Reel

Musical score for Rustic Reel in 6/8 time. The score consists of four staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in treble clef. Chords are indicated above the notes: D, G, D, Bm, Em, E7, A, A7, D, G, D, Bm, Em, A7, 1. D, 2. D, Fine, A7, D, A, A7, D, A, A7, D, A, A7, Bm, 1. E7, A, 2. D.S. al Fine, E7, A, §.

Speed-the-Plough

The musical score is written for guitar in A major (three sharps: F#, C#, G#) and 4/4 time. It consists of six staves of music. The first staff begins with a 'V' (Vibrato) marking over a quarter note A, followed by a repeat sign. The subsequent staves contain various chords (A, D, E7) and melodic lines with slurs and ties. The score includes first and second endings, indicated by '1.' and '2.' above the staff lines. The final staff ends with a double bar line.

Pigtown Fling

The second system of the musical notation for 'The Wind' consists of two staves. The first staff continues the melody from the first system, with chords G, D7, G, D7, G, D7, and G, D7. The second staff contains the chorus melody, starting with a 4-measure rest, followed by chords Em, B7, Em, and a 4-measure rest. It then branches into two endings: the first ending has chords B7 and Em, and the second ending has chords B7 and Em. The key signature remains one sharp (F#) and the time signature is 2/4.

Mountain Hornpipe

Mountain Hornpipe (4/4)

Chords: F, B \flat , F, C7, F, B \flat , F, C7, F, V, B \flat , F, Gm, C7, F, B \flat , F, C7, F.

Haste to the Wedding

Haste to the Wedding (6/8)

Chords: V, D, G, D, A, D, G, D, A7, D, 1. A7, D, 2. A7, V D, D, G, D, A7, D, 1. A7, V D, 2. A7, D.

Ladies' Triumph

2/4

A D E7 A E7 A D A Bm E7

1. A 2. A

B7 E D A Bm E7 A E7 1. A 2. A

St. Patrick's Day in the Morning

6/8

G C G Am D7

1. D7 G

2. D7 G Bm Em Bm Em Bm Em

Bm Em Bm Em Bm C G

1. D7 G 2. D7 G

The Tempest

V $\text{\textcircled{S}}$ G C G D7
 G C G D7 1. G 2. G *Fine*
 G B7 Em D7 G Em A7 D V
 G B7 Em D G C G C *D.S. al Fine*

Rory O'More

(jig)

$\text{\textcircled{S}}$ G D7
 G C G D7 1. G 2. G *Fine*
 Em Am B7 Em G D7
 Em Am B7 Em G D7 *D.S. al Fine* $\text{\textcircled{S}}$

Hull's Victory

(fiddle)

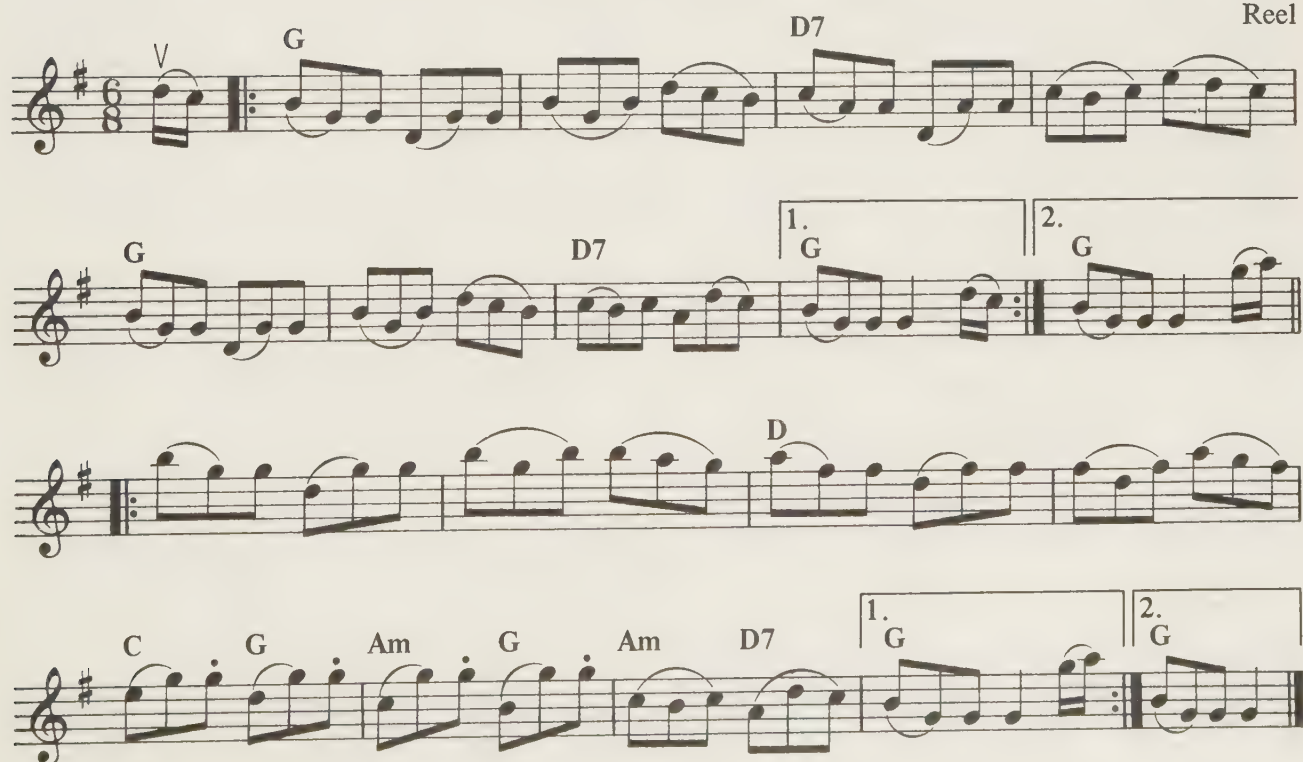
Hornpipe



Musical score for Hull's Victory Hornpipe, written for fiddle in 2/4 time. The key signature has two sharps (F# and C#). The score consists of four staves of music. Chord symbols are placed above the notes: D, A7, D, A7, D, A, D, E7, 1. A, 2. A, D, G, Em, A, D, A7, D, A7, 1. D, 2. D.

Irish Washerwoman

Reel



Musical score for Irish Washerwoman Reel, written for fiddle in 6/8 time. The key signature has one sharp (F#). The score consists of four staves of music. Chord symbols are placed above the notes: V, G, D7, G, D7, 1. G, 2. G, D, C, G, Am, G, Am, D7, 1. G, 2. G.

Fiddle Rag

(fiddle)

The musical score for "Fiddle Rag" is written for a fiddle in D major (two sharps). It consists of ten staves of music. The first staff begins with a D chord and a G chord. The second staff has a D chord. The third staff has an A7 chord and a D chord. The fourth staff has a G chord. The fifth staff has D, A7, and D chords. The sixth staff has D and G chords. The seventh staff has a D chord and a first finger (1) ornament. The eighth staff has an A7 chord, first finger (1) ornaments, and a D chord. The ninth staff has a G chord and a first finger (1) ornament. The tenth staff has D, A7, and D chords, and ends with a double bar line. The music features various fiddle-style ornaments, including grace notes and triplets, and is written in a style that suggests a fast, rhythmic tempo.

Money Musk

Money Musk

Chords: A D A E7 A D E7 A

Chords: D A E7 A 1. D E7 A 2. D E7 A

Chords: A E7 A E7 A D E7 A

Chords: E7 A E7 A 1. D E7 A 2. D E7 A

Sailor's Hornpipe

Sailor's Hornpipe

Chords: D E7 A

Chords: D G Em A7 G A Bm A7 1. D 2. D

Chords: D G E A

Chords: G B7 Em A G A Bm A7 1. D 2. D

Ragtime Annie

(fiddle)

Musical score for "Ragtime Annie" (fiddle). The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: D (first measure), A7 (second measure), D (third measure), G (fourth measure), A7 (fifth measure), D (sixth measure), G (seventh measure), D (eighth measure), A7 (ninth measure), and D (tenth measure). The score includes a repeat sign with first and second endings, a "Fine" marking, and a "D.S. al Fine" instruction. The piece concludes with a double bar line.

Wilson's Clog Dance

Musical score for "Wilson's Clog Dance". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. Chord symbols are placed above the staff: D (first measure), G (second measure), A7 (third measure), D (fourth measure), Bm (fifth measure), A (sixth measure), A7 (seventh measure), D (eighth measure), G (ninth measure), and A7 (tenth measure). The score includes a repeat sign, a "simile" instruction, and a double bar line.

1. D 2. D E7

A E7 A Bm A E7 A G

D A7 1. D 2. D

Ned Kendall's Hornpipe

V F Bb F

C7 F Bb

F C7 1. F 2. F

F Bb F Dm Gm G7

C7 F Bb F Dm

Bb C7 1. F 2. F

Larry O'Gaff

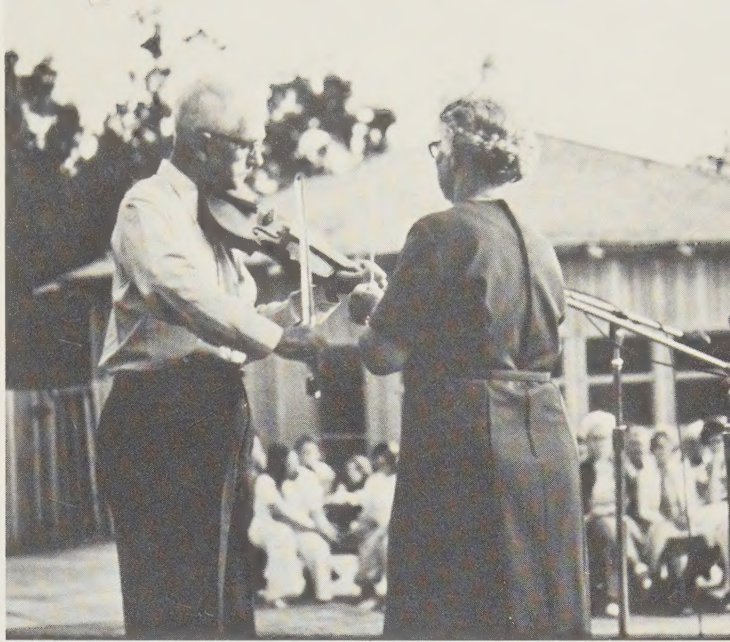
(jig)

Sheet music for the jig 'Larry O'Gaff'. The key signature is one sharp (F#) and the time signature is 6/8. The music is written on four staves. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It features a triplet of eighth notes (G, A, B) followed by a repeat sign. The second staff continues the melody with various eighth and sixteenth notes, including a triplet of eighth notes (G, A, B) at the end. The third staff shows a change in rhythm with eighth notes and a repeat sign. The fourth staff concludes the piece with a final triplet of eighth notes (G, A, B) and a repeat sign. Chord symbols are placed above the notes: G, C, G, Am, D7, G, C, G, D7, G, D7, G, G, D, G, C, G, D7, G, D7, G.

The Devil's Dream

Sheet music for the jig 'The Devil's Dream'. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music is written on four staves. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes (A, B, C) at the end. The second staff continues the melody with various eighth and sixteenth notes, including a triplet of eighth notes (A, B, C) at the end. The third staff shows a change in rhythm with eighth notes and a repeat sign. The fourth staff concludes the piece with a final triplet of eighth notes (A, B, C) and a repeat sign. Chord symbols are placed above the notes: A, Bm, E7, A, D, E7, A, A, A, Bm, E7, A, D, E7, A, A.

Onis Morrison and Gertie Zinn.
(Courtesy of Arkansas Dept. of
Parks and Tourism)



Maggie Weshner. Photo by Diane
DuVernet

Buddy Lancaster. Photo by Lou
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Dixie Gentlemen at Union Grove. Photo by Diane DuVernet





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